AN ARCO HANDY BOOK

266

modern home DECORATING

How To Mix Old and New • Using the New Colors • Accessories
Choosing Modern Furniture • New Designs for Living Comfort
How To Decorate Windows, Floors, Walls • New Storage Units
Lamps and Lighting • Room by Room Planning

by Gerry Gruen

ARCO HANDY BOOKS

FOR BETTER LIVING

675

THE DO-IT-YOURSELF SERIES

modern home DECORATING

How To Mix Old and New • Using the New Colors • Accessories
Choosing Modern Furniture • New Designs for Living Comfort
How To Decorate Windows, Floors, Walls • New Storage Units
Lamps and Lighting • Room by Room Planning

By Gerry Gruen

ARCO PUBLISHING COMPANY, Inc.
NEW YORK 17, NEW YORK

Library of Congress Catalog Card Number: 55-9121

ARCO PUBLISHING COMPANY, INC.
480 LEXINGTON AVENUE
NEW YORK 17, N. Y.

Copyright 1955 by Fawcett Publications, Inc.
Printed in the United States of America

A FAWCETT BOOK • NUMBER 266
LARRY EISINGER • EDITOR-IN-CHIEF • FAWCETT BOOKS
GEORGE TILTON • MANAGING EDITOR

W. H. Fawcett, Jr. . . . . President
Roger Fawcett . . . . . General Manager
Gordon Fawcett . . . . . Secretary-Treasurer
Roscoe Fawcett . . . . . Circulation Director
Ralph Daigh . . . . . Editorial Director
James B. Boynton . . . . . Advertising Director
Al Allard . . . . . Art Director
Ralph Mattison . . . . . Assistant Art Director
Lee Wilson . . . . . Production Director

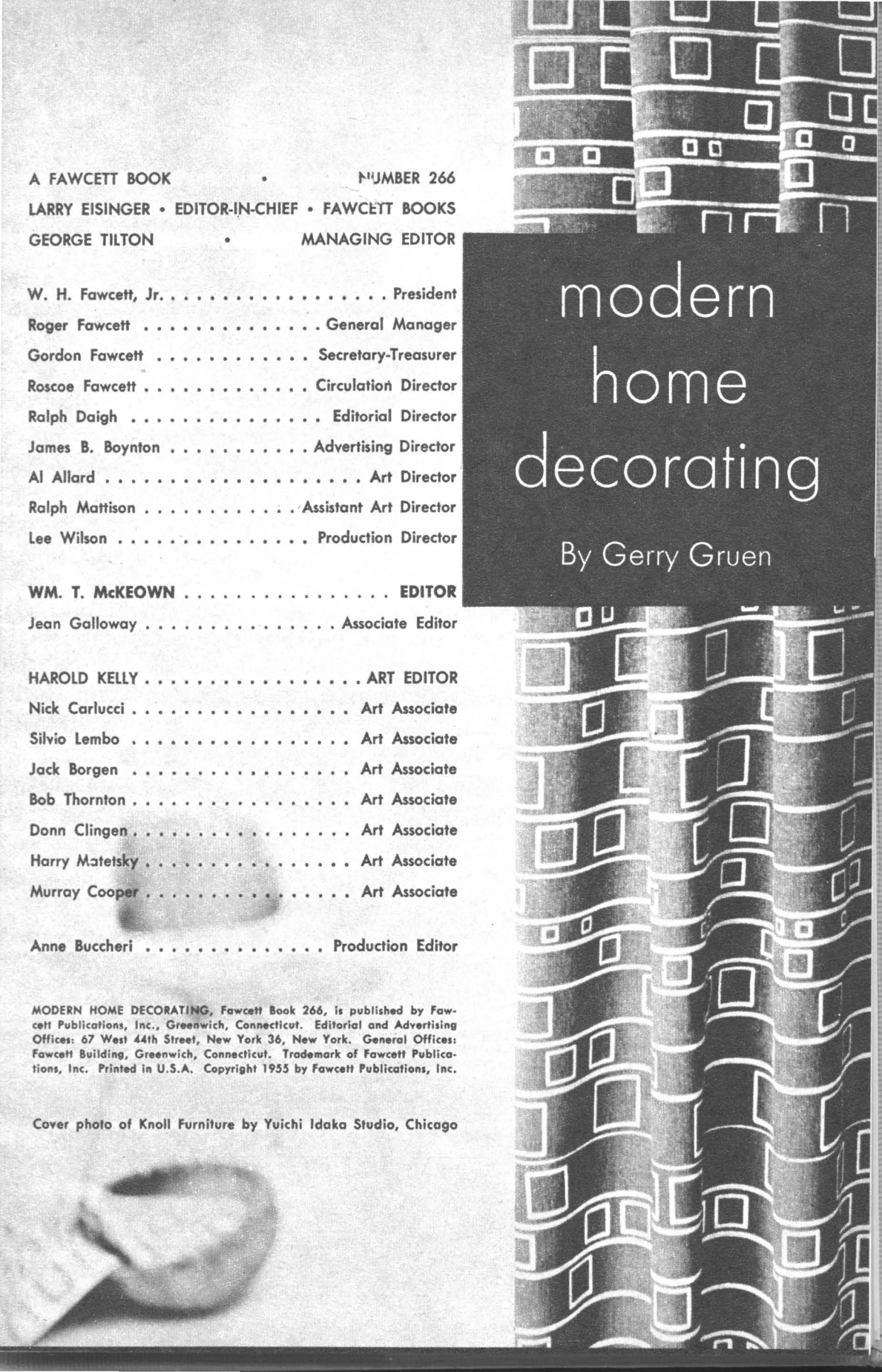
WM. T. McKEOWN . . . . . EDITOR
Jean Galloway . . . . . Associate Editor

HAROLD KELLY . . . . . ART EDITOR
Nick Carlucci . . . . . Art Associate
Silvio Lembo . . . . . Art Associate
Jack Borgen . . . . . Art Associate
Bob Thornton . . . . . Art Associate
Donn Clingen . . . . . Art Associate
Harry Matetsky . . . . . Art Associate
Murray Cooper . . . . . Art Associate

Anne Buccheri . . . . . Production Editor

MODERN HOME DECORATING, Fawcett Book 266, is published by Fawcett Publications, Inc., Greenwich, Connecticut. Editorial and Advertising Offices: 67 West 44th Street, New York 36, New York. General Offices: Fawcett Building, Greenwich, Connecticut. Trademark of Fawcett Publications, Inc. Printed in U.S.A. Copyright 1955 by Fawcett Publications, Inc.

Cover photo of Knoll Furniture by Yuichi Idaka Studio, Chicago



modern home decorating

By Gerry Gruen

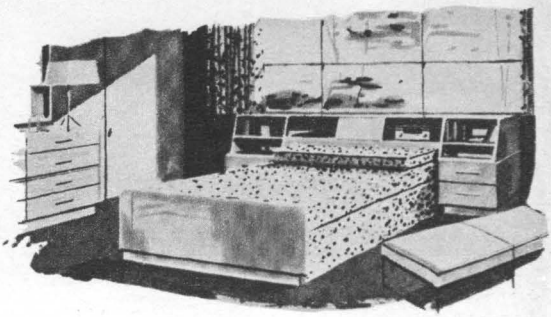
Contents

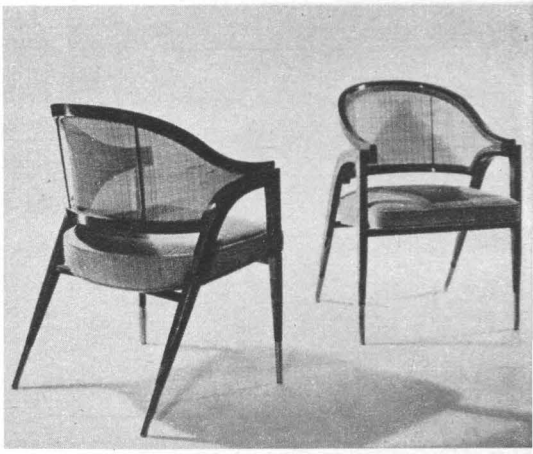
Modern Living 4
Modern Houses 8
"Modern Design" 12
Many Faces of Modern 18
Designers 24
Making Your Plans 34
Start with a Sketch 38
Colorful Living 42

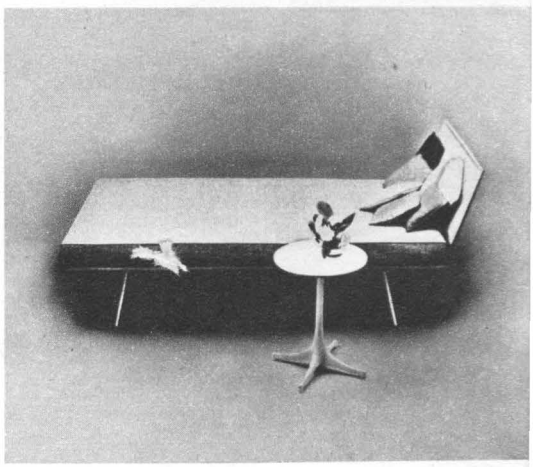
Walls
— paint 46
— paper 50
— cloth, tile, paneling 54

Floors
— varnish 58
— linoleum and tile 60
— rugs 64
Window Beauties 68
Window Shades 70
Curtains 72
Draperies 76
Problem Windows 80
What Goes Where 84
Your Money's Worth in Furniture 88
Bargain Furniture 92
Make Your Own Furniture 94
Easy Furniture Finishes 98
Mix Old with New 102
Lamps and Lighting 106
Accessories 112
Behind the Scene Storage 116
Outdoor Living 120

Ideas
— Hallway 124
— Livingroom 126
— Dining 130
— Kitchen 132
— Bedroom 134
— Bathroom 137
— Nursery 138
— Extra Room 140
— One Room Living 142







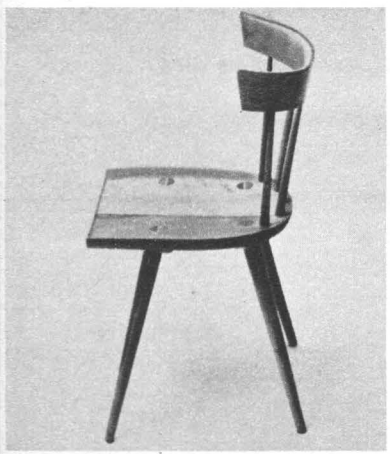
Author Gerry Gruen writes from her extensive experience as decorator, editor, and home furnishings expert.

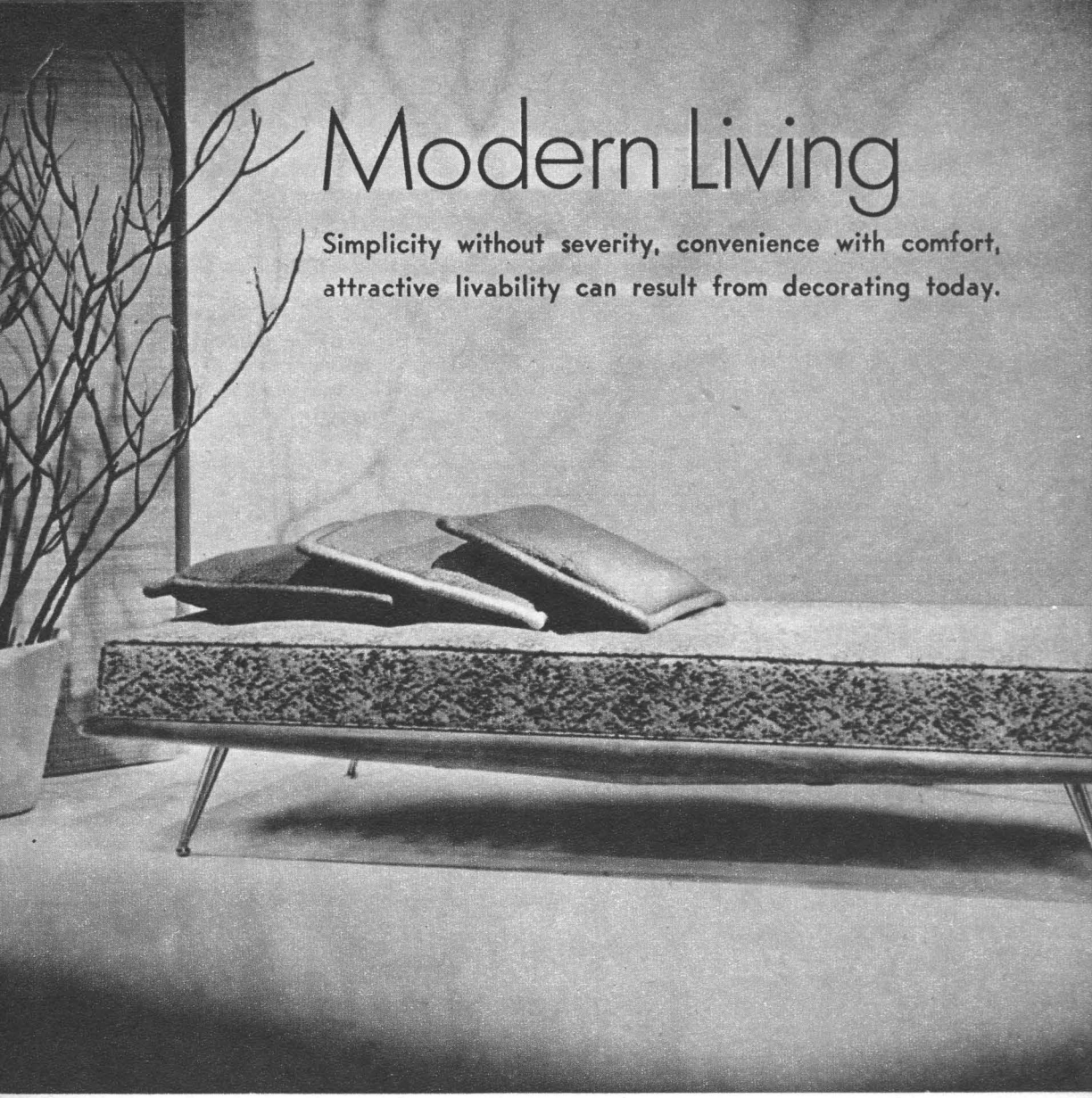
Modern design is coming of age. A style that was once considered too severe, too barren to be livable, is now proving itself practical and popular for our homes today. No longer does it seem just a stern reaction against the tassels and gingerbread of Victorian and Grand Rapids Gothic furnishings. Modern now means simplicity and comfort, groupings that can furnish a room without crowding it, new work-saving materials and fabrics and plastics that mean less time to take care of your home, more time to enjoy it.

In the pages that follow, Mrs. Gerry Gruen, noted home furnishings writer, editor, and authority gives step-by-step instructions on how to decorate the modern way right from the beginning, and how to improve on what you already have. Illustrated by examples from the work of the outstanding designers and decorators of today, this book shows how to choose the best furniture and accessories for you, how you can use fine pieces you already have from other periods and fit them impressively into your modern plans.

Modern decorating, Mrs. Gruen shows, is not a passing fad. It is a means to an end—the way to bring to your home new beauty, pleasure, and comfort.

Wm. T. McGeorge
Editor





Modern Living

Simplicity without severity, convenience with comfort, attractive livability can result from decorating today.

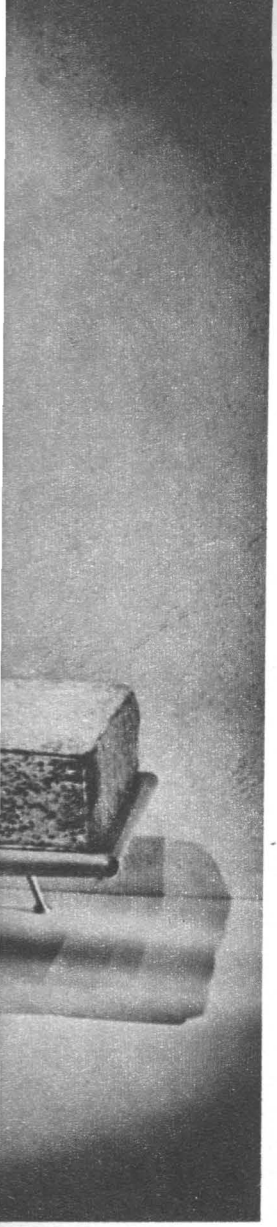
MODERN is new . . . and exciting . . . and different. It makes headlines in newspapers and magazines. It's worth looking at and talking about, worth using and owning.

What is modern? Webster has the answer: *Of or characteristic of the present or recent time.* Webster is right, as always, but dictionaries leave a lot unsaid.

In a general sense, anything that's new might be called modern —even a reproduction of an ancient Egyptian relic. Actually, only those new things which are specially designed to fill today's needs deserve the name. Jet planes and miracle drugs are modern, so are plastic dishes and molded plywood chairs.

Our age is different from any other and many of today's needs are different from yesterday's.

We put new emphasis on science and what it can do for us. We apply scientific knowledge to everything from typewriters to tooth-



Widdicomb Furniture photo

Modern decorating is no longer a fad of extremes. Simple lines that can give added comfort and spaciousness to even small homes are now the goal.

Dunbar Furniture photo

Some of the serenity of oriental design, but adapted for Western comfort, is shown in modern setting below. Function of furniture has been studied.

paste. We glorify inventors and innovators. Our slogan is progress.

Our world is geared to speed and efficiency. We send telegrams instead of writing letters; we travel by air and cook with infra-red rays. Our office and home furniture is machine-made and mass-produced.

In our homes, we stress comfort and convenience. We eliminate waste space and useless decoration. We want push buttons and labor-saving gadgets.

Such ideals seem natural enough to us, but they're as modern as the miracle drugs and plastics they have produced. Past centuries couldn't have (and possibly wouldn't have wanted) the mechanized world we take for granted.

Grandmother found keeping house and rearing a family was a full-time job, what with washing and ironing by hand, baking her own bread and preserving home-grown vegetables, making clothes and household linens. There were no automatic washers or detergents, no frozen or canned vegetables, no bakery breads or cake mixes, few ready-made clothes or sheets.

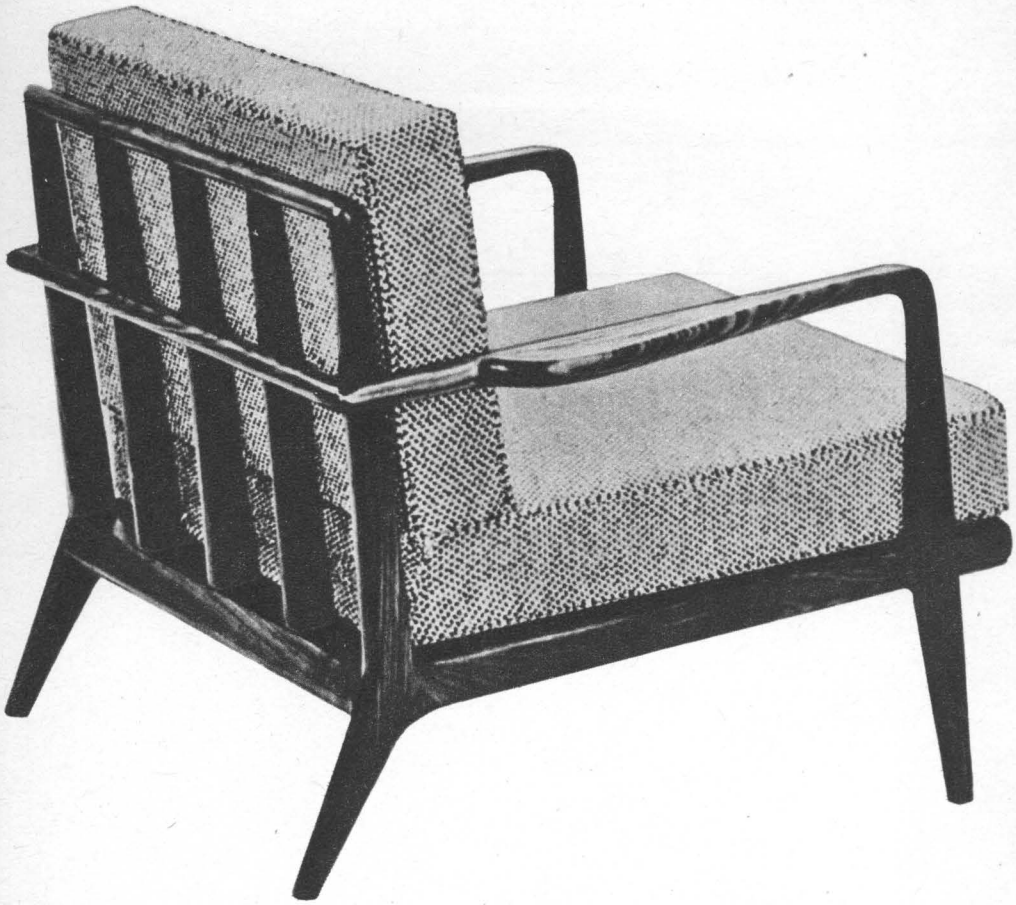
At the turn of the century, stainless steel, electric lamps, washable paints, colorfast fabrics, plywood, even innerspring mattresses and Venetian blinds that we take

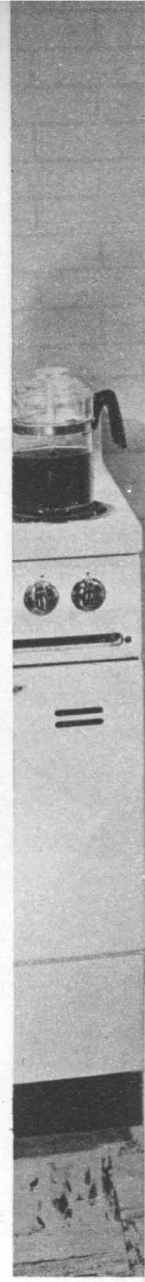
Efficiency and convenience make housekeeping more easy today. Modern design, as at right, makes use of rust-proof metals, impervious plastics to make life more pleasant.

Daystrom Furniture photo

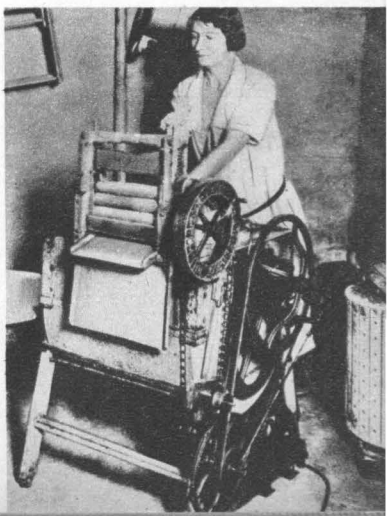
Smilow Theille Furniture photo

The chair below is the outgrowth of the evolution of modern design. Upholstered in foam rubber, made from walnut, it combines pleasing lines with practical comfort.





Not so long ago, housewives were using the "conveniences" that are pictured below.



for granted were yet to be perfected.

The machines which make a forty-hour week possible give a working man extra hours to spend as he pleases. Efficient home appliances leave the housewife with time to spare.

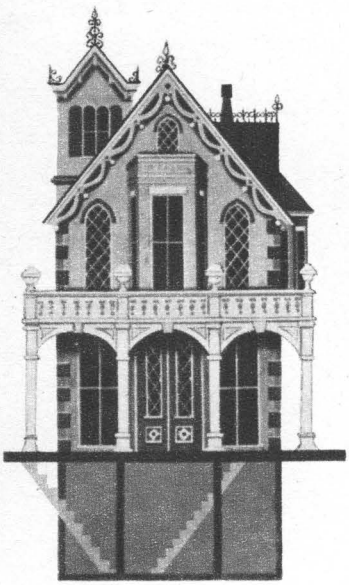
Time is precious because we have so many things we want to do with it. We vote against formal entertaining because it takes days of advance preparation; we are satisfied to eat pre-packaged meals if they mean minutes saved.

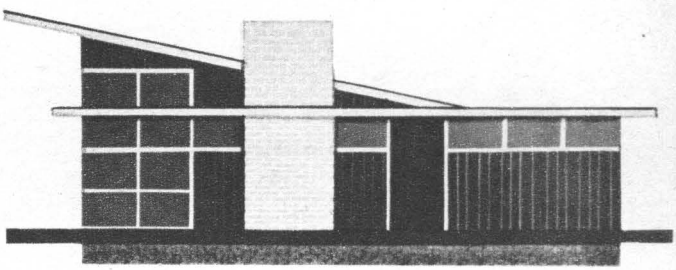
Even our idea of beauty has changed. The rococo buildings admired in another era have given way to straight-lined skyscrapers. Ornately-carved furniture has been replaced by simpler designs that emphasize the natural beauty of the wood.

Every age has had its version of "modern." Gothic arches were once new, window glass a startling innovation. Fringed surreys, horsehair sofas, and Brussels rugs suited the Victorians. What we call modern today follows in the footsteps of a hundred other "moderns." It is unique because it suits us and fills our needs.

Modern Houses

New homes designed around living areas, older ones brought up to date with modern convenience, make possible new pleasure, ease in housekeeping.





Yesteryear's elegant houses with their many rooms and ornate furnishings are being replaced by smaller homes that require less care and give more comfort. Fewer stairs to climb, fewer but larger rooms, less intricate carved furniture to dust, more appliances to do the work all help the housewife make a more attractive and livable home in less space today.

AS OUR lives have changed, so have the kinds of houses and furnishings we need. Grandmother's sprawling Victorian home filled with ornate Belter furniture is no more suited to today than the washboard she used for her family laundry.

With short work weeks and labor-saving appliances, life has become more fun. Home is still most important, but the modern family has dozens of outside interests as well.

Our ideal is a house that's easy to care for and comfortable to live in. We want the most possible living space for the least possible money and we dream of a home that would almost take care of itself.

The elegant houses of yesterday require too much care and expense to suit our taste, so we have compromised by building smaller houses and planning them more carefully. Modern architects have proved that five or six well-designed rooms can give us as much livability as Grandmother had in a ten-room house. The time and money we save can be spent on hobbies, sports, and vacations.

A modern home is planned from the inside out. Instead of constructing a handsome shell and dividing the interior space willy-nilly, the wise architect plans the rooms themselves first. In this way, rooms can be made convenient shapes and sizes, and arranged in a step-saving pattern. Windows and doors may be placed to take advantage of sun, view, or privacy.

This new attitude toward architecture has led to countless innovations in home design. The first and most important of these is the theory that a home should be made up of "areas" rather than "rooms."

The front hall, living room, dining room, and—in many cases—the kitchen become the "living area." Open planning eliminates the walls between different parts of this

Secret of much of today's simplified living is the use of multiple purpose pieces. Furniture that can expand when company comes but does not clutter floor space for everyday use adds extra room. Example is cocktail table with storage top and small stools, shown below, designed by Gershun for American of Martinsville.

area, and gives the American home a spaciousness it lacked in the days when each part was walled in. Decorators add room-dividers to give each section privacy without cutting up the space.

With open planning, all of the house space is livable. The larger areas can be put to different kinds of use more easily than yesterday's cubbyholes. The living area, for example, serves for entertaining, dancing, television, dining, guest sleeping, study, and music. The bedroom or sleeping area may be opened up during the day to make a play room for the children.

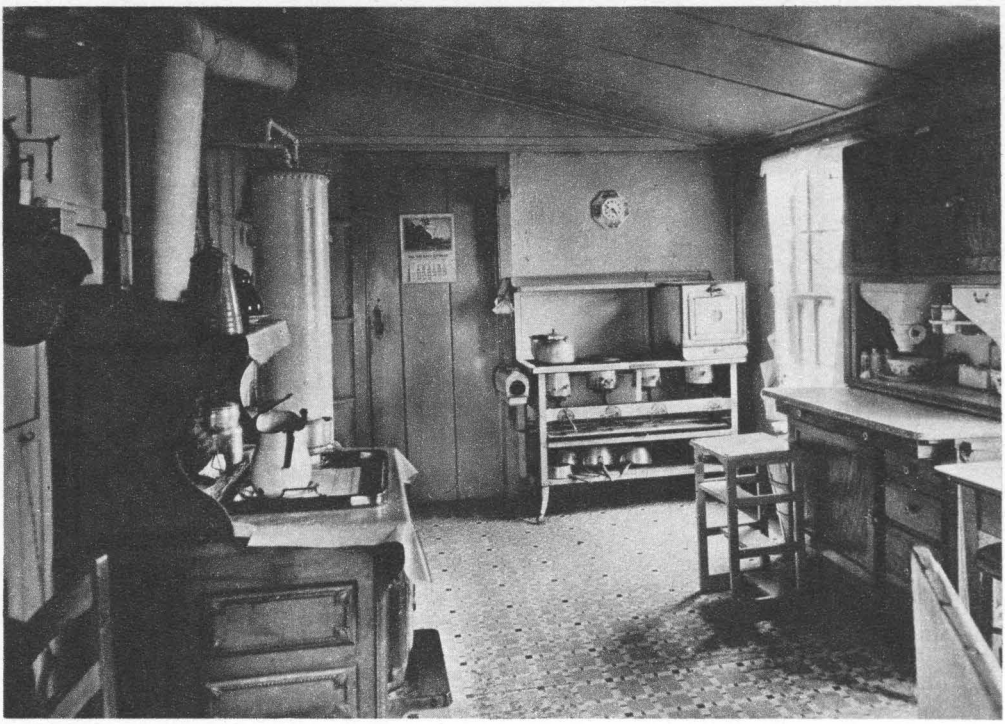
The architects' stress on multi-purpose areas has encouraged furniture designers to produce double-purpose furniture which will fill a variety of needs. A sofa-bed turns the living area into an emergency guest room without adding another piece of furniture. Bulky upholstery has given way to lighter styles which contribute to the spacious air of the room and can be rearranged quickly. Stacking, folding, and rolling furniture has come into its own.

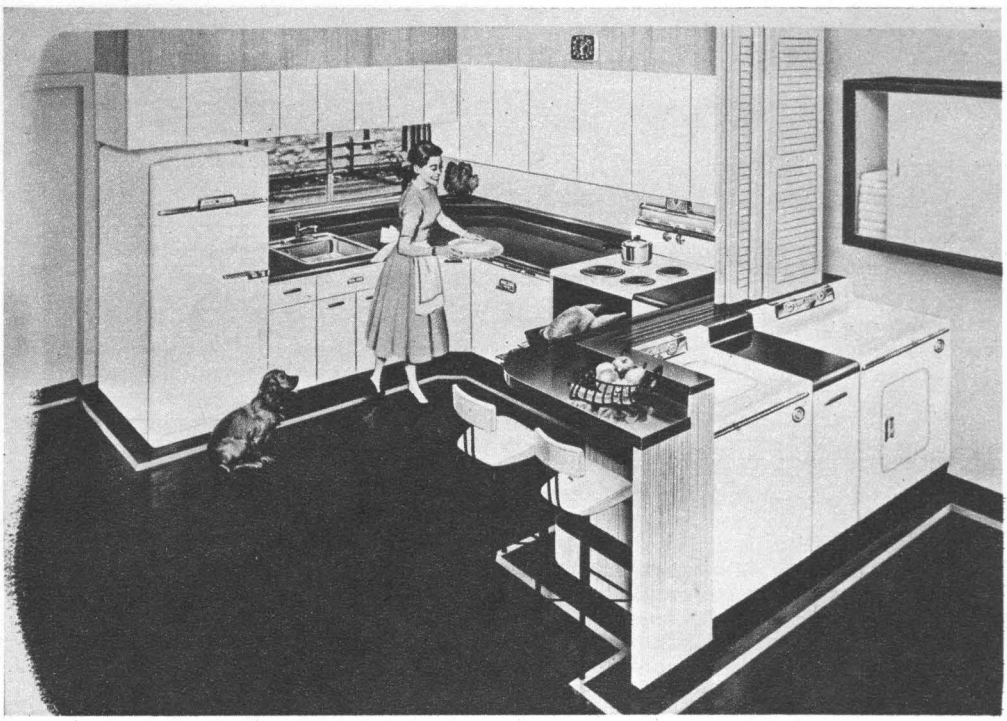
Windows play an essential role in open planning. Oversized picture windows make a room seem as big as all outdoors. Glass doors help the patio or porch become a part of the living area. Shoulder-high strip windows leave the walls free to hold furniture; they let in sun and air while preserving privacy.

Even the walls are put to good use these days. Permanent walls are made up of closets, cabinets, and built-in drawers. Room-dividers are stacks of shelves and cupboards.

The kitchen today is no longer a drab workroom but a busy family center. In many cases it's a big cooking-dining-relaxing area complete with its own fireplace and comfortable chairs or bench. In smaller homes, it's linked to the living area by a

Kitchen decorating has come a long way since this farm picture, from Westinghouse photo files, was taken.

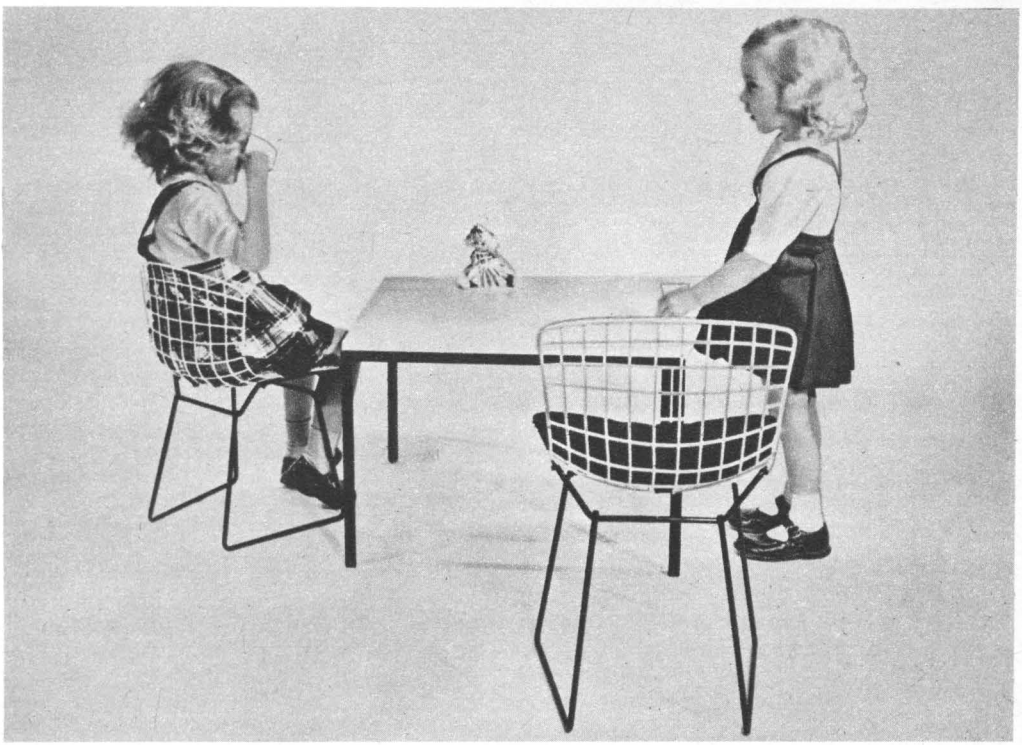




Today's kitchen combines latest conveniences with counter, storage, serving space, as in this G.E. plan.

Comfort is demanded of modern furniture design. Chair shapes must fit the human form and some, like Stratford's Stratolounger, at right, can convert into a reclining position.

Even children's furniture is being made from the new materials and in the new designs. This set by sculptor Harry Bertoia for Knoll Associates copies his larger modern chairs.

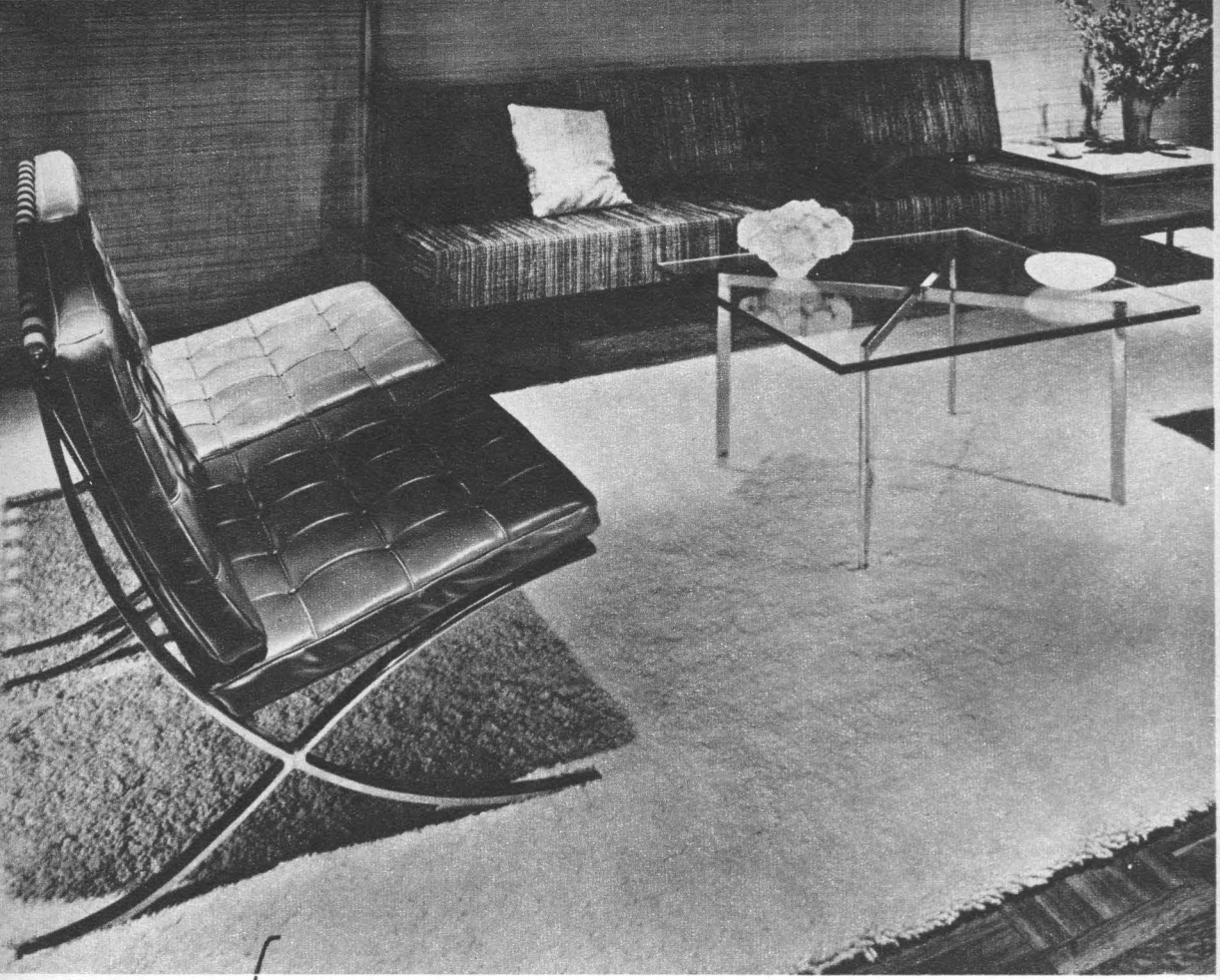


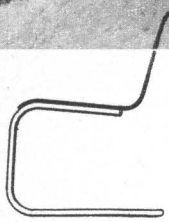
pass-through counter so that the cook in the kitchen can take part in family activities.

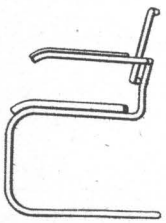
Man-made fibers solve many of the problems of drapery- or upholstery-care. Wrought iron and chrome have moved into the living room and bedroom because they don't need constant waxing.

Many natural materials have been rediscovered in today's search for carefree living. Marble and slate have reappeared on tables and chests. Pewter is the latest thing in dresser hardware. Bricks and stones are used for walls and floors in ultra-modern houses. Wood paneling is used for its cleanability as well as its texture and color.

With all the changes modern design has brought, its stress on comfort and individuality give today's homemakers a wide array of styles and materials to choose from. The things you pick and the way you use them are up to you. This book is designed as a Baedecker, not a Bible.







marcel breuer: designs for tubular chairs. c. 1928

"Modern Design"

The meaning of "modern design" is the story of its history, its objectives, its new accomplishments.

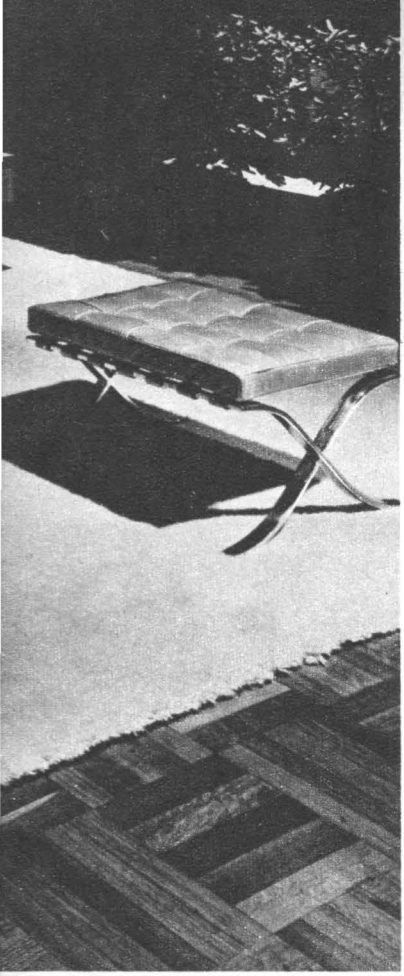
ALTHOUGH most of the designs we consider modern have been created since 1945, the history of modern design began almost one hundred years ago when a group of English artists rebelled against the machine-made products of their day.

Led by William Morris, this "Arts and Crafts" school described machine products as inferior copies of out-moded styles and believed that fine materials and hand craftsmanship were essential to honest design. They preached a doctrine of comfort and individuality which sounds familiar today. Though the furnishings they produced seem stiff and clumsy now, the Morris chair was a symbol of comfort in the United States for over half a century.

Their teaching spread to the Continent where it encouraged other European designers to experiment with new forms.

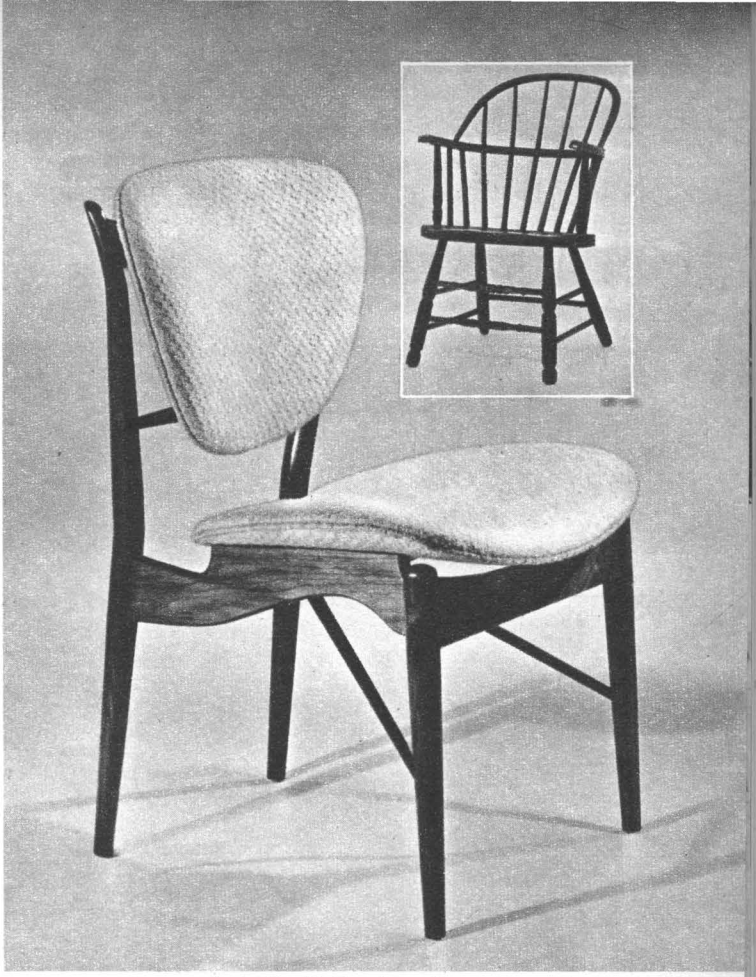
By the turn of the century France's *L'Art Nouveau* was in the vanguard of the modern movement. Henry van de Velte, aware of the potentialities of the machine, insisted on functional design and

From BAUHAUS 1919-28 published by Charles T. Branford Co.



Knoll Associates photo

Still beautiful in line though designed over 25 years ago are Barcelona chairs, stool, and table by Mies van der Rohe, architect of Bauhaus fame.



Grand Rapids Furniture News Bureau photos

Deacon Haldane, the first furniture manufacturer of Grand Rapids, made chair inset above in 1840's. Modern chair is by Finn Juhl for Baker Furniture.

experimented with such new materials as reinforced concrete, aluminum, and steel.

During the same period, Scandinavian designers were striving for a light-appearing kind of furniture which lacked ornament and emphasized the basic materials.

In America at the turn of the century, most architects and furniture designers were too busy copying and adapting such historical styles as Tudor and Georgian to pay much attention to America's own modern pioneers—Louis Sullivan and Frank Lloyd Wright.

After World War I, Europe took another look at modern. By this time, machine-made products were universally accepted so the 1920 interpretation of modern design was based on technology as well as art.

The leader in this newest modern movement was the *Bauhaus* group in Germany. In 1919, Walter Gropius founded the *Bauhaus* as a training center for all the arts; its students were taught both by artists and by craftsmen—a necessary combination for machine-age designers.

The *Bauhaus* emphasized functionalism. It believed in the house as a "machine for living" and styled the furnishings in the simplest, most usable forms. It experimented with such new materials as steel tubes and sheets of glass. (The famous S-shaped tubular steel chair dates back to the *Bauhaus.*)

A roll call of *Bauhaus* leaders includes some of the greatest names in modern art and design: Paul Klee, Wassily Kandinsky, Lazlo Moholy-Nagy, Herbert Bayer, Marcel Breuer, and Mies van der Rohe. And the *Bauhaus* was in touch with two other similar groups of creative designers in Europe: *de Stijl* in Holland led by Theo van Doesburg and *l'Esprit nouveau* in France led by Charles le Corbusier.

In 1907 Grand Rapids designer John Brower, influenced by the Austrian school, planned the "modern" piece at left for Sligh Furniture. Below are the simple lines of today by T. H. Robsjohn-Gibbings.

Style rage of the 1890s was a curly birch wash-stand with brass towel rack. A triple dresser all-family storage vanity, above, is new design for Grand Rapids Bookcase & Chair by Wm. Pahlmann.

Grand Rapids Furniture News Bureau photos

Today the *Bauhaus* style is often referred to as the "International Style" because it has disciples throughout the world and because its basic materials—steel, concrete, glass, and rubber—are available everywhere.

The Paris Exposition of Decorative Arts in 1925 marks the turning point in America's attitude toward modern. The United States had nothing to show at the Exposition, but they began importing and copying the Paris designs with enthusiasm.

Many of these early ventures were bad.

Courtesy Museum of Modern Art

Symbol of comfort for over 50 years, was early "modern" chair named after pioneer Wm. Morris.

The term "Moderne," which was used to describe them, has since become synonymous with cheap flamboyant design. In those days wood was often carved with meaningless abstract symbols, metal was bent into harsh angles.

During the 1930's American modern became more sophisticated, but it wasn't until after World War II that the public began to accept this new style and encourage architects and furniture designers to produce new modern designs.

Today's modern is as comfortable as Morris would have had it, as functional as the *Bauhaus* would have liked, and it is made by machines as Van de Velde insisted it should be. (Although even now such processes as wood-finishing and spring-upholstering must be done by hand.)

Although every season brings us changes and improvements in modern design, the best of modern seems destined to last forever. Most of the trial-and-error stage is over and today a well-planned piece of furniture is a classic in its own right.

Dual purpose furniture is not new. Golden Oak combination desk-secretary-bookcase-whatnot at lower left was 1900 Grand Rapids piece. Unit pieces by Herb Ten Have for Sligh-Lowry are modern improvement.

Many Faces of Modern

Modern design is not a rigid classification. It is made up of the best of many styles that best fit your needs.

THE term "modern furniture" covers a multitude of styles just as the term "traditional" includes designs by Chippendale, Sheraton, and Hepplewhite.

Over the years, modern design has been influenced by many nations and interpreted by hundreds of artists. Some styles have had a brief vogue, then died. Others have lived on because the furniture they produced was so beautiful.

In the 20's modern design was thought of in terms of plate glass

The sculptured look of the Jens Risom designs above are a growth toward comfort from austerity of early modern.

and metal tubing and the furniture of that day was "streamlined." The tubular steel chair designed by Mies van der Rohe is still a best seller, but most of the furnishings of that period are too harsh and angular to be popular today.

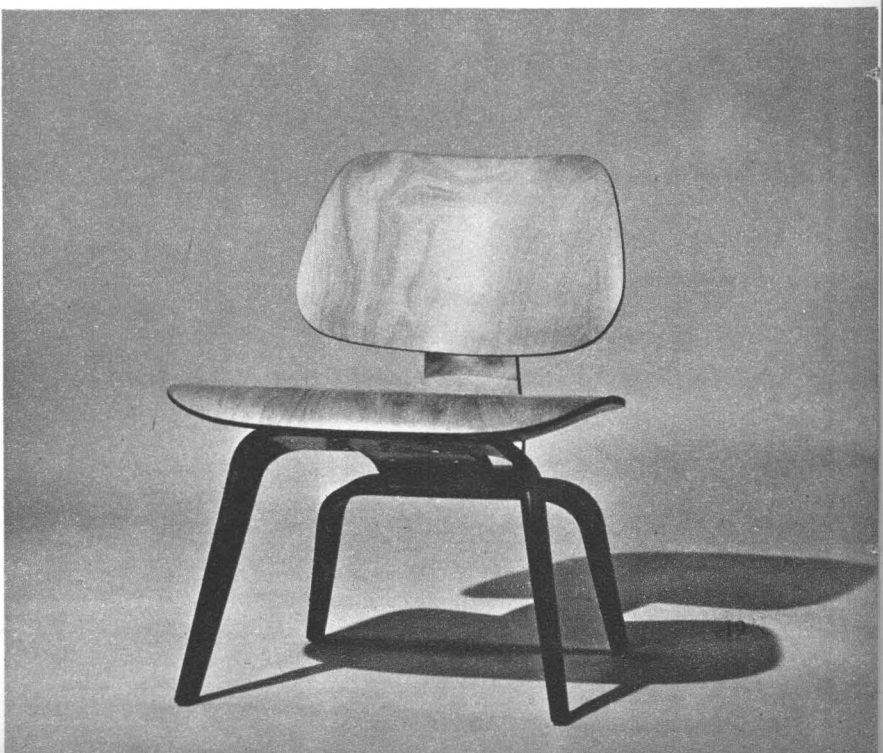
In the early 30's, modern went through an African period—with much use of zebra rugs, "primitive" fabric designs, and voodoo masks. Like many another fad, it was overdone and only a few of the happier design motifs remain.

About 1937, Swedish Modern was introduced to the American public. Here was a graceful kind of modern based on simple lines and natural materials, a style with wide popular appeal. Designs have changed over the years, but Scandinavia is still an important influence on modern furniture in this country. Names like Bruno Mathsson, Alvar Aalto, and Finn Juhl are almost as familiar here as they are in Sweden, Finland, or Denmark.

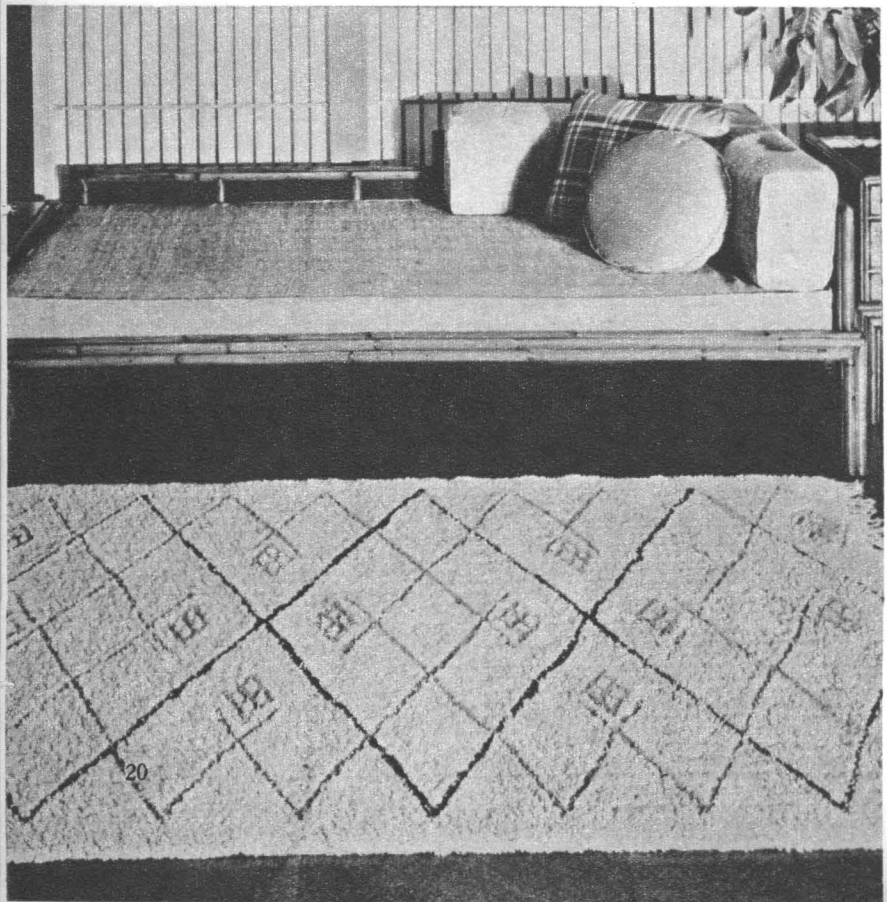
Although the simplicity of oriental design has appealed to artists since the day of William Morris, it wasn't until about 1940 that American designers began borrowing ideas from Japanese and Chinese furnishings. Then low "Japanese" tables and sofas, bamboo furniture, and lacquered "Chinese Modern" became the vogue. Both styles are still favorites, especially on the West Coast.

Since World War II, American designers have experimented with "architectural design," and, more recently, the "sculptural look" inspired by postwar Scandinavia

Symbol of the postwar work with new materials is the noted molded plywood chair by designer Charles Eames.



Japanese inspired is the "Far Horizons" group by John Wisner for the Ficks Reed Furniture Co.



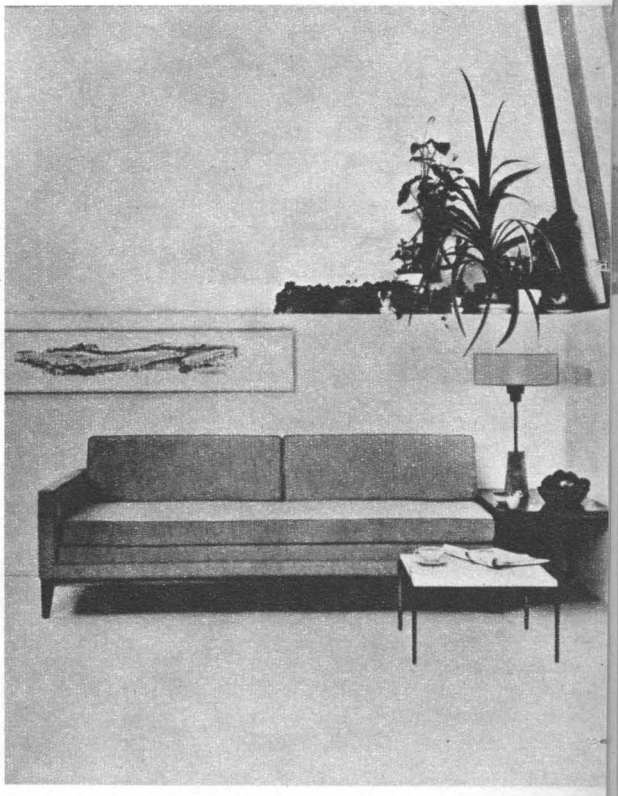
Chair and ottoman at upper left are pieces by Ficks Reed that fit with other styles of decor. Masland textured rug.

Oriental in mood, left, is this modern design by Robert McGuire for Dunbar, on Needletuft rug.

Developed from straight lines of architectural look are these modern Florence Knoll pieces.

Setting by Paul McCobb, lower right, shows the rectangular lines and angles found in architectural modern.

Designed by Gio Ponti for Singer Furniture is a chair showing Italian sculptural-type design.



and Italy and their newly exported pieces.

The architectural styles are extremely simple: a table is a rectangle on four straight legs, a sofa is an upholstered rectangle with another upholstered rectangle at its back. Such designs are calculated to endure for years because of their adaptability to all kinds of homes.

Sculptured furniture is simple, too, but it makes use of curves as well as straight lines. The best designs are as graceful as any eighteenth century piece. Unlike the flamboyant modern of two or three decades ago, the new sculptured styles have a classic dignity of their own.

Through the years, modern theories have inspired designers to experiment with new materials which, in some cases, has led to new styles and shapes. The best examples of this are molded plywood and molded plastic which have produced an entirely

An Early American look is a definite part of modern as shown in this set by William Beard for Statton.

The charm of Shaker design is reflected but not copied in the noted work of George Nakashima.

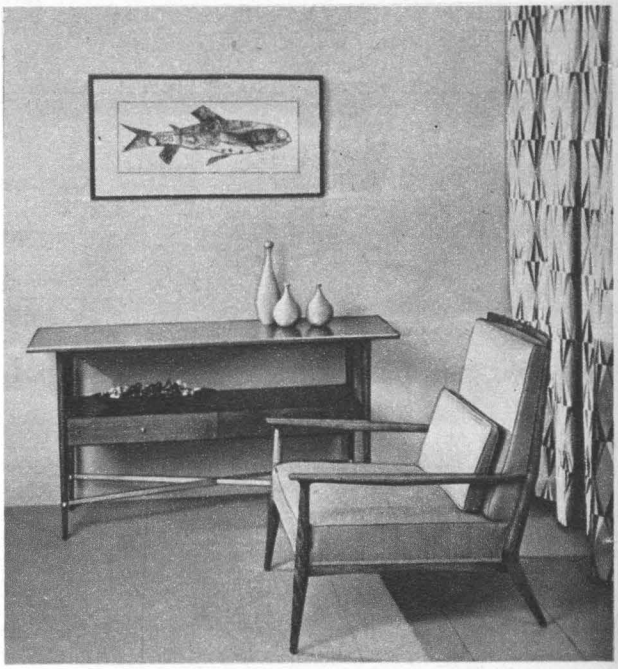
The simple substantial lines of America's early furniture is shown in these Conant Ball Co. pieces.

new-looking kind of chair. Pioneered by Charles Eames and Eero Saarinen, the molded chair fits the body in a way that the conventional upholstered piece never could.

Recently earlier American styles have given designers inspiration. Shaker and Early American designs have been simplified or adapted to modern, but they're still recognizable.

Each of these modern styles has been interpreted by dozens of different designers—some skillful creative artists and some mere hacks. In stores today you'll find all kinds of furniture labeled "modern." Much of it is simple, but a few pieces are quite ornate; many pieces are executed in wood, others in metal; bulky designs stand alongside delicate ones.

Whatever your taste, there's a kind of modern to suit you.

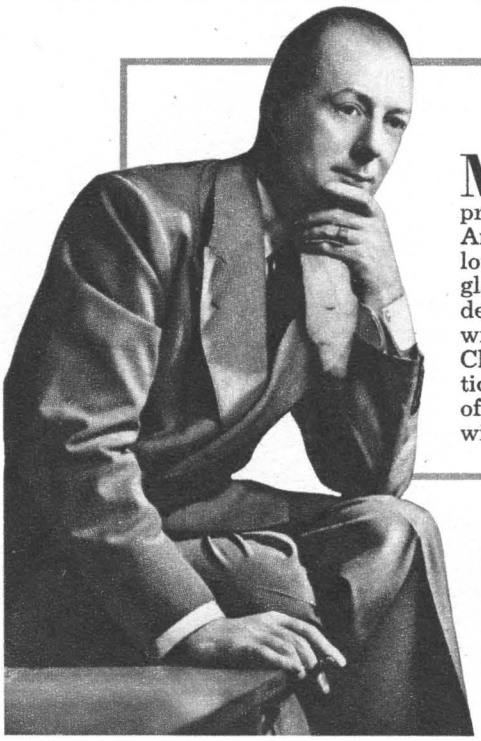


Sculptured lines soften the modern proportions of the furniture and accessories by Paul McCobb.

Europe has been a forerunner in developing modern design, and to the influences from Germany's Bauhaus and Scandinavia's innovations are added Italian pieces like Carlo de Carli's sculptured Singer Co. sofa.

Designers

Though modern is a new style, it already has inspired dozens of great designs which are familiar to all America. Here is a cross section of the work of some of today's best known furniture designers.

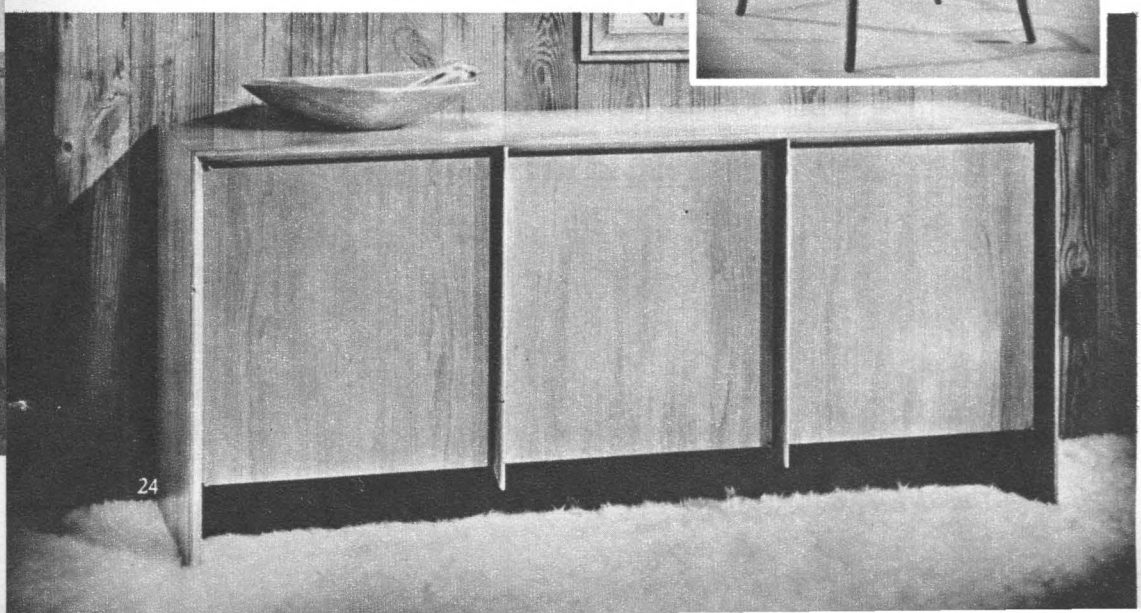


T. H. Robsjohn-Gibbings

MR. GIBBINGS' elegant designs for the Widdicomb Furniture Company is probably the most copied modern furniture. Among his innovations are the knobless louvred drawer, the strapped chair, and the glass-topped cocktail table. In addition to designing furnishings and interiors, he has written three best-sellers—"Good-bye, Mr. Chippendale," a satire on antique collections; "Mona Lisa's Mustache," a dissection of modern art; and "Homes of the Brave," a witty history of the modern house.

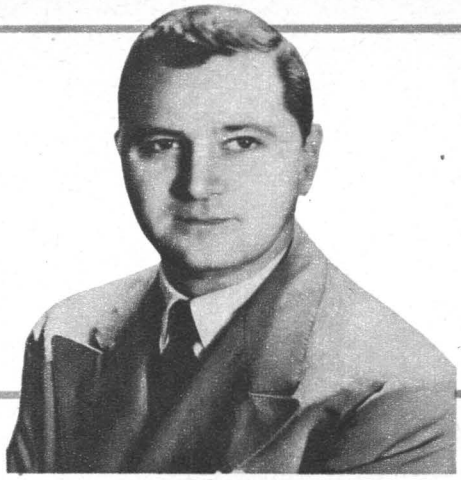
Chair for Widdicomb Co. has modern simplicity.

Widdicomb walnut commode was new for 1954.

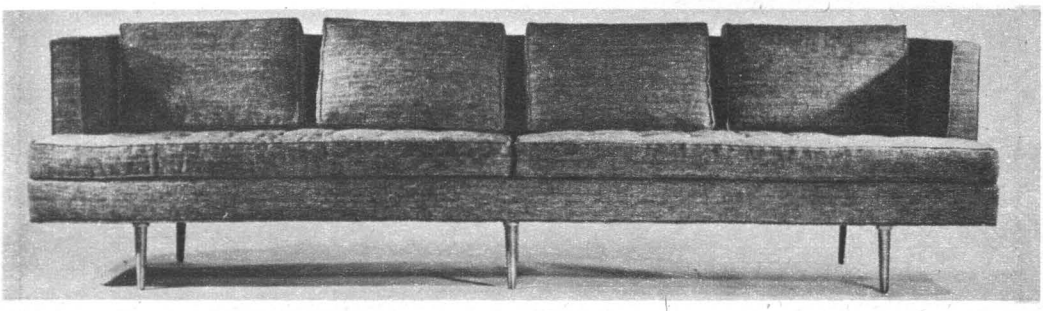


Edward J Wormley

EDWARD WORMLEY was one of America's first modern designers. Before Pearl Harbor he had created the largest line of modern furnishings in the country for the Dunbar Furniture Corporation. All his styles are noteworthy for their simplicity and beauty. Dual-purpose pieces for the small homes are a specialty. Besides furniture, he has designed carpets, fabrics, lamps, and radio cabinets.



Nine-foot-long sofa is made by Dunbar Furniture.



Paul McCobb

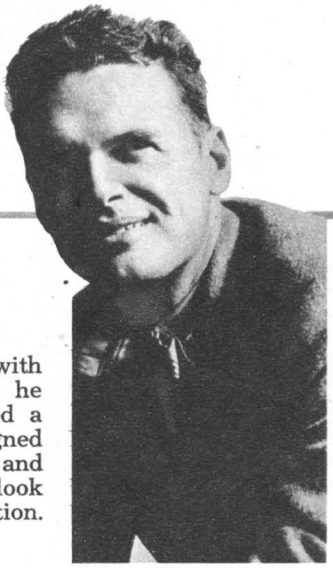
PAUL McCOBB was one of the first designers to bring good modern furnishings within reach of the average pocketbook. His Planner Group is five years old—and still selling well. All McCobb furniture has a clean, uncluttered look that fits well into today's homes; its very simplicity gives it enduring beauty. To complement his furniture, Mr. McCobb has designed ceramics, fabrics, mirrors, and lamps.

Designs by Paul McCobb for Directional Furniture feature clean and simple lines without severity.

George Nelson

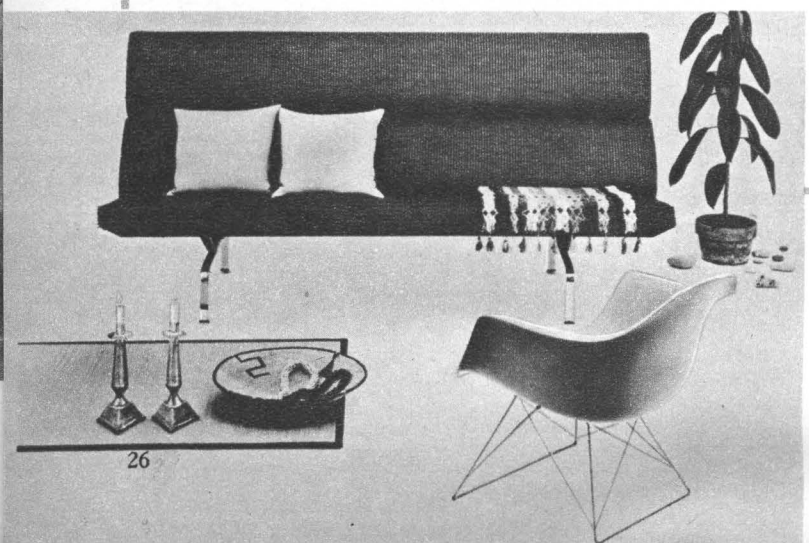
AN ARCHITECT as well as a furniture designer, George Nelson has specialized in chaste designs which utilize the best of today's new materials and new manufacturing techniques. His most famous design is his "basic storage components"—chests, cabinets, and shelves which could be arranged together in a wide variety of patterns. His plastic bubble lamp is probably the most-copied lighting fixture on the market.

Herman Miller table is typical of the many Nelson storage plans for more simplified modern living.



Charles Eames

CHARLES EAMES' name has become synonymous with experiment in new materials. Nine years ago he brought out the molded plywood chair—and started a revolution in chair design. Since then he has designed metal-and-plastic storage units, molded plastic chairs, and upholstered wire chairs. Though no two designs look alike, all are characterized by simplicity plus imagination.

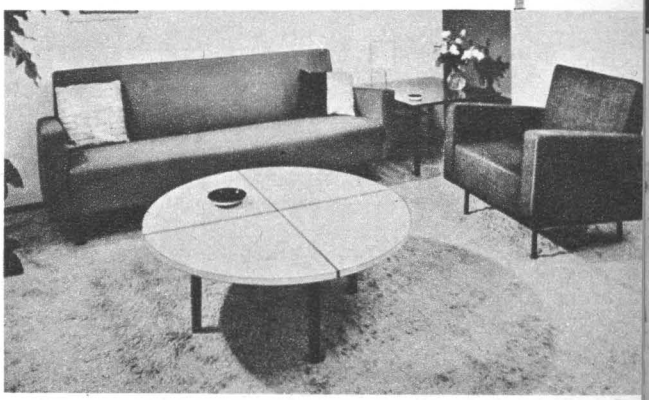


Sofa and molded chair planned for Herman Miller by Eames show his creative and much-copied style.

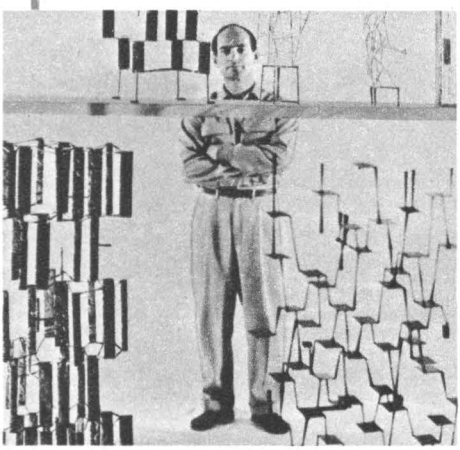
Knoll Associates

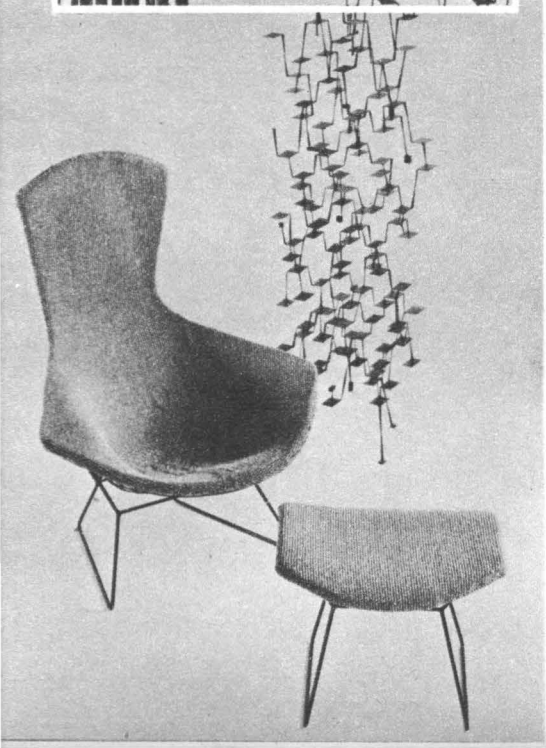
KNOLL ASSOCIATES represents a group of designers, all of whom are important in the story of modern design. Among the most famous names are Franco Albini, Hans Bellman, Harry Bertoia, Florence Knoll, George Nakashima, Isamu Noguchi, Eero Saarinen, and Mies van der Rohe. Though each designer has his own style, they share an enthusiasm for simplicity, practicality—and experiment.

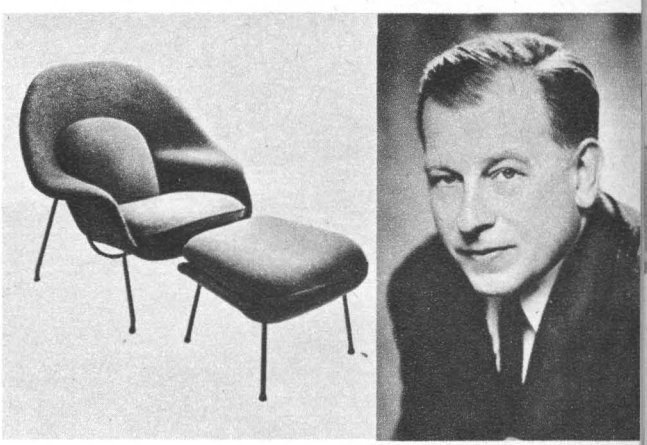
Florence Knoll, architect as well as designer, planned group at right.



Harry Bertoia, sculptor and engineer, designed the chair and stool below.







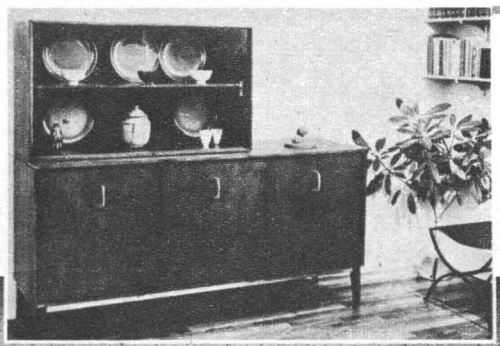
Conformal chair above is a design by Eero Saarinen.

Table by Hans Bellman is shown with Saarinen chairs.

Allan Gould, designer of metal and upholstered pieces, aims toward modern at moderate cost.

Allan Gould

ALLAN GOULD'S experiments with metal frames have produced some of the most successful low-cost seating and storage groups. Though most of his furniture is moderately priced, it has an elegance which belies its cost. Like many other modern designers, Mr. Gould has created many small-scale pieces to suit today's small homes.



Milo Baughman, in his designs for Murray Furniture Co., employs natural solid woods.

Baughman's upholstered furniture for Thayer Coggin Co. match simple case piece lines.

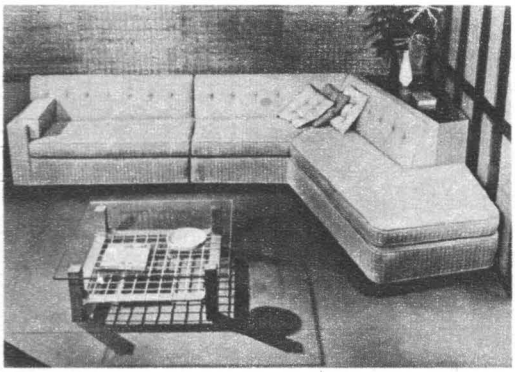
Milo Baughman

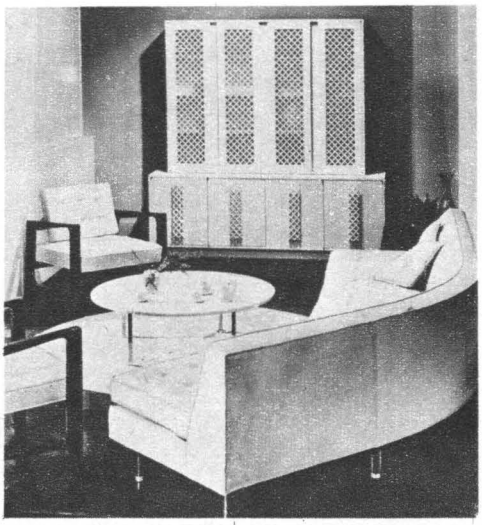
MILO BAUGHMAN worked first on the West Coast where he was famous for his imaginative approach to low-cost design. His recent work reflects the same imagination, the furniture is still sculptured, clean and uncluttered, moderately priced.

Harvey Probber

HARVEY PROBBER is best known for his upholstered sectional furniture—with sections of almost every size and shape to make them adaptable to any number of arrangements. During the last few years he has added tables, chests, and cabinets to his designs. All of Mr. Probber's furniture is characterized by low lines which create an air of comfort and luxury.

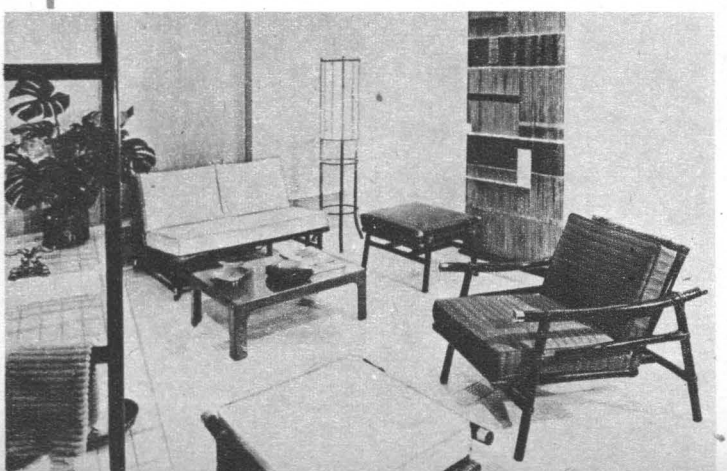
Sectional sofas below are Harvey Probber pieces with typical designs to fit into modern schemes.



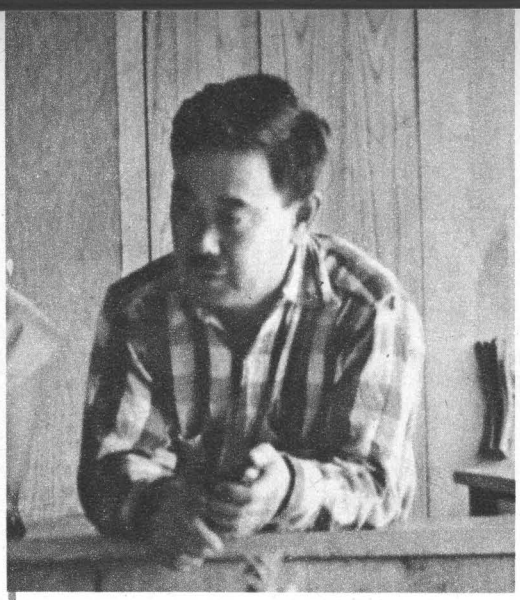


John Wisner

JOHN WISNER is among the most creative of today's young designers. His Orient-inspired "Far Horizons" furniture for the Ficks Reed Company is exotic, but livable—and proves again the influence which the Orient has had on modern furnishings. Mr. Wisner's other designs reflect this same imaginative approach to furniture.



Oriental atmosphere predominates in Wisner pieces for the Ficks Reed Furniture Co.



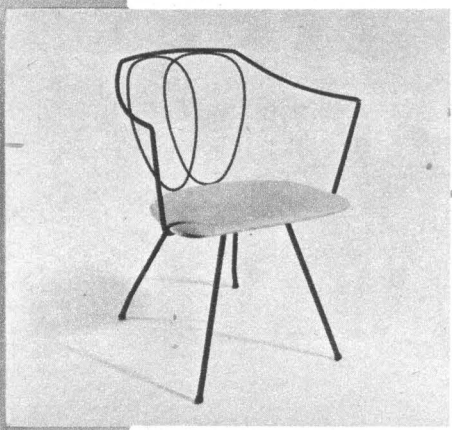
George Nakashima

UNLIKE most modern designers, George Nakashima makes his own furniture—by hand. His designs are simple, and peculiarly his own, and his craftsmanship is exquisite. A few of Mr. Nakashima's chairs are available (factory-made) through Knoll Associates, but most designs are custom-built in his own workrooms. Because the pieces are hand-crafted, many look "early American," but the design ideas are truly "modern American."

Lightolier makes Tempestini lamp.

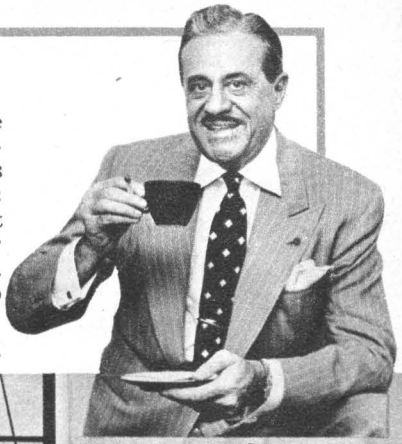
Maurizio Tempestini

THIS Italian designer of wrought iron furniture for the J. B. Salterini Company probably can take credit for bringing "outdoor furniture" indoors. His imaginative use of wrought iron undoubtedly inspired the many wrought-iron coffee tables, dining sets and sofas in the stores today.



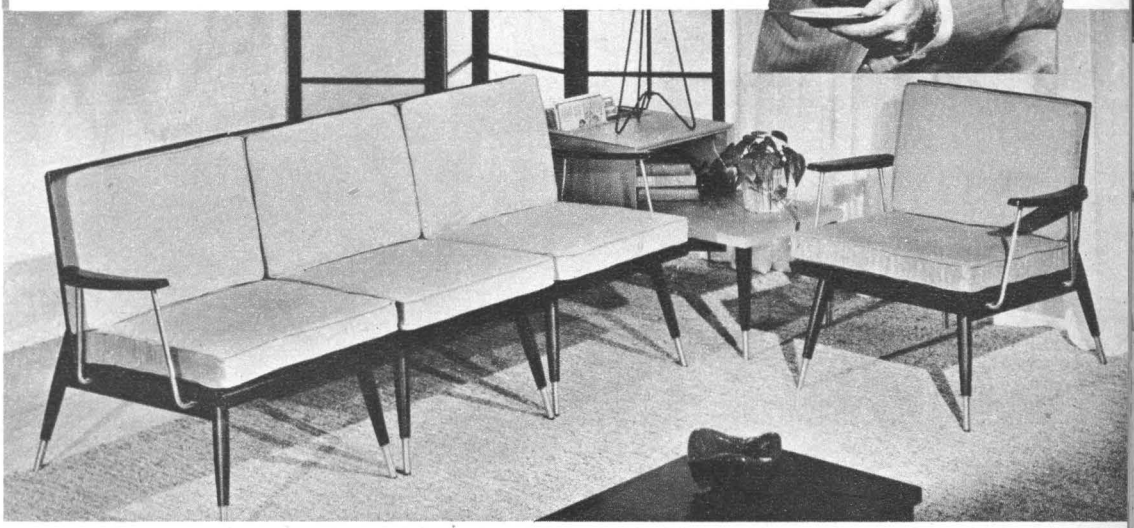
Chair is recent addition to Salterini wrought iron line.

Raymond Loewy



RAYMOND LOEWY probably has had more influence on modern American design than any other designer. He has produced everything from refrigerators to potato mashers, from vacuum cleaners to rugs. His furniture for the Mengel Furniture Company brought colored woods into new prominence, his dinette sets for Arvin Industries introduced high-style to the kitchen. Like many another modern designer, Mr. Loewy's credo stresses simplicity and functionalism.

Furniture below was designed by Loewy for Mengel Company.



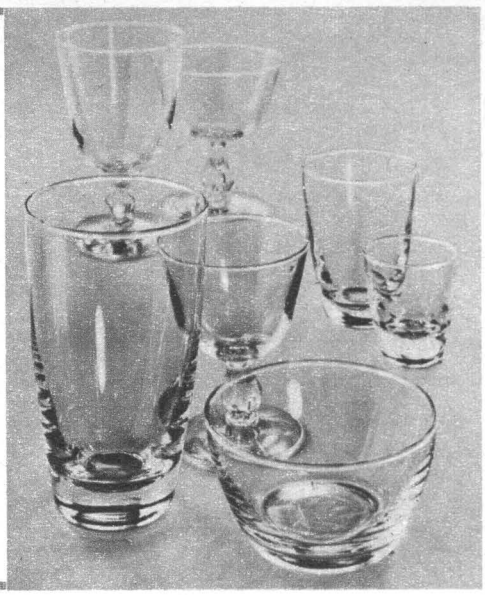
Merton Gershun

MERTON GERSHUN designs for America's biggest furniture company, American of Martinsville, and he has been a pioneer in popularizing simple modern styles. To please the American public, he has produced dozens of double-purpose pieces which take little space but do two jobs well: buffet tables, table bars, bookcase headboards. Practicality plus beauty are his bywords.

Dresser-desk is from Silhouette designs by Gershun for American of Martinsville.

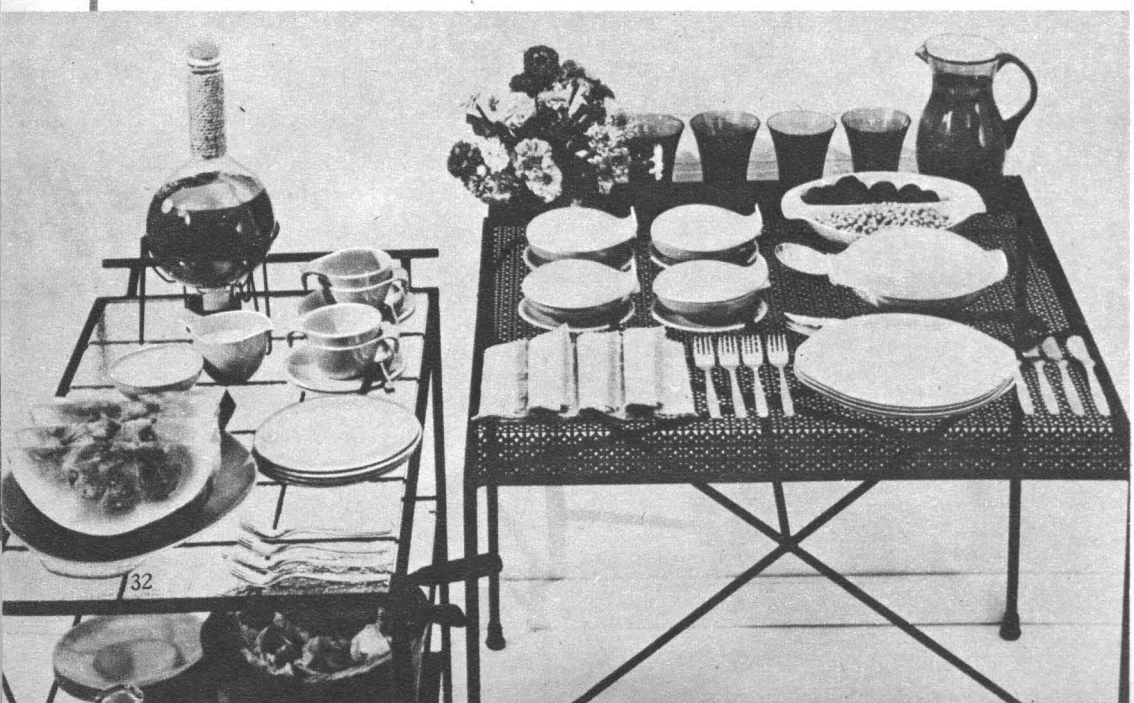
Freda Diamond

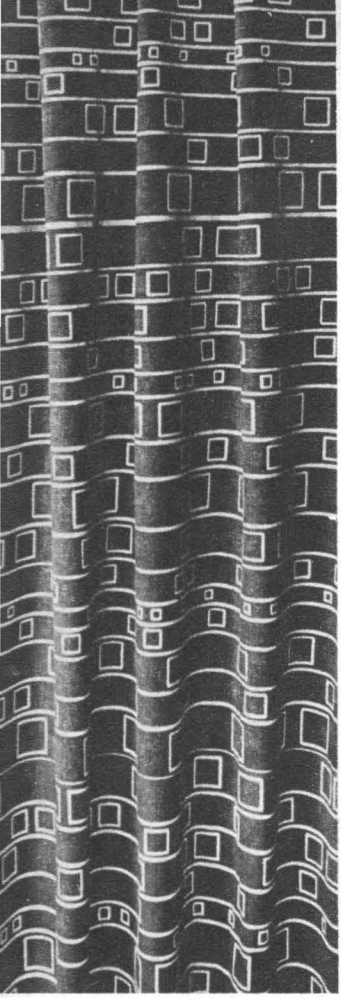
MISS DIAMOND is America's most versatile woman designer. She has styled glassware for Libbey, kitchen canisters for Continental Can, dishes for Edwin M. Knowles, lamps for Daison, window shades, and furniture for T. Baumritter. Her designs are neat, modern.



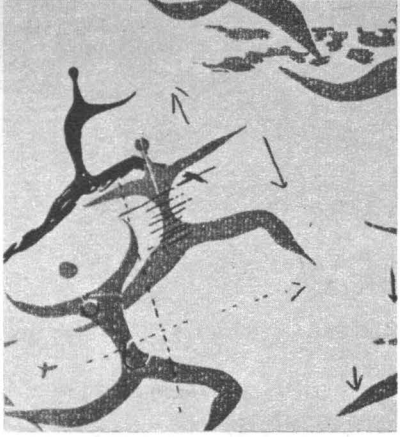
Russel Wright

IN 1935 Russel Wright designed the first modern furniture in a solid wood to be shown in America—and coined the name "Blonde" to describe its finish. Since then Wright's influence has spread to all phases of home furnishings; he has designed dishes, cutlery, cooking utensils, carpets, clocks, fabrics, glassware, lamps, table linen, and wallpaper. He was the first to use "spun aluminum" serving pieces, the first to design "informal serving" table ware. With his late wife, Mary, Mr. Wright wrote "Guide to Easier Living" which is a handbook for modern homemakers everywhere.

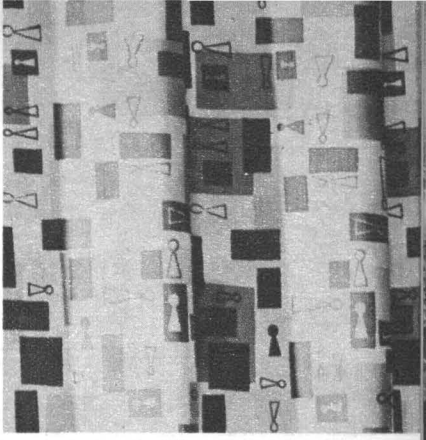




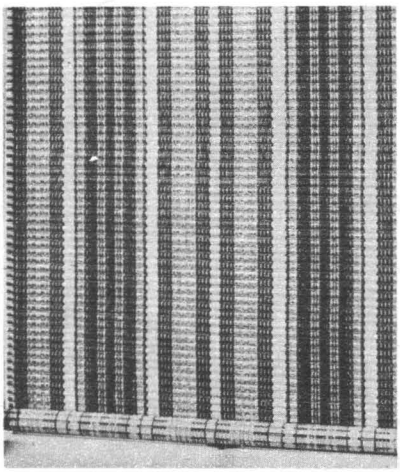
Among Angelo Testa's noted designs is Staccato.



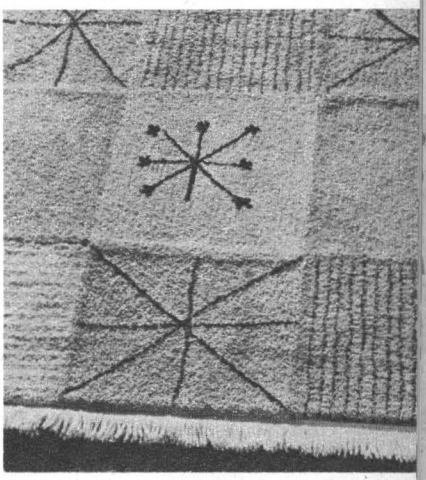
Winner of an American Fabric Award, "Fun to Run" is by Laverne Originals.



Ben Rose adds dimension to his "Keyhole" design with colors.



Handwoven in silk, Lurex, and cotton are these venetian blinds by Dorothy Liebes.

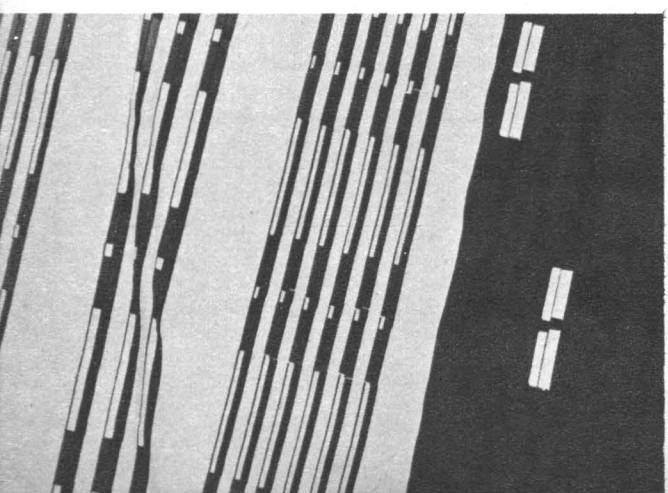


"Picnic" is modern rug pattern, a recent Edward Fields design.

Modern Fabrics

ALTHOUGH even now modern fabrics are hard to find, there are a number of designers who have been creating textiles to suit modern interiors. Dorothy Liebes has led the trend toward textures, experimenting with new fibers, metallic yarns, even wood matchsticks. Laverne, Angelo Testa, and Ben Rose have developed dozens of abstract and geometric patterns in keeping with modern design.

One of many prize winners by Eszter Haraszty of Knoll Associates is "Triad," 1955 Good Design fabric.

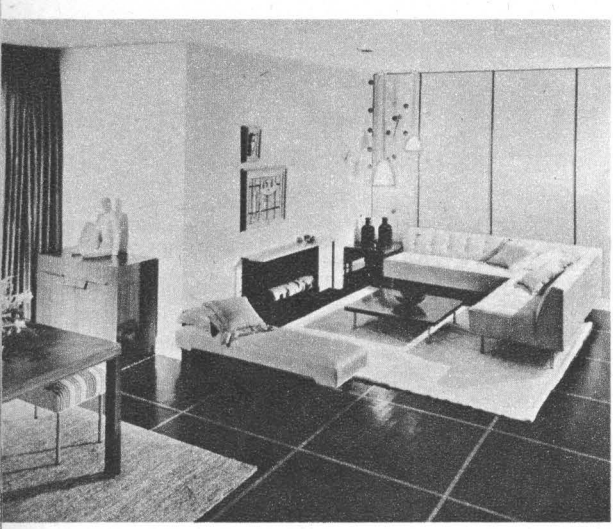


Sculpted pieces by Eero Saarinen for Knolls are arranged against a split bamboo screen room divider.

Making Your Plans

Modern makes possible custom planning to fit your personality. List your likes and dislikes, requirements, favorite colors, and decorate to match.

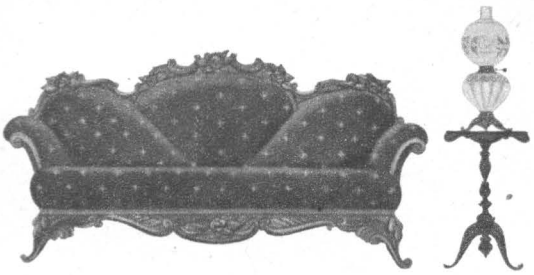
Use a right-angle sofa, like this by Harvey Probber, plus unifying rug to make a conversational setting.



MODERN is more than a kind of furniture: it's a way of life that's comfortable, convenient, casual—and personal. To be modern, your decorating scheme must be custom-planned to suit your family and home. Do's or Don't's which you find in this book will guide you, but the final choice is up to you.

The first step in custom planning is to decide what your family wants. Work out basic plans together with them. Modern decorating starts with knowing what rooms will be used for so begin by making up lists of the things you do—or want to do—in each room. Include everything from watching television to entertaining the boss, whether it's an everyday occurrence or a rare event. (If you have a monthly cub scout meeting in the living room, take that into account. It may make a difference in the number of chairs you need there.)

Work out a separate list for every room from the front hall up to the attic and down



The intricate woodwork of the Victorian sofa at left has been replaced by simple lines like those above of piece from Futorian Furniture. With proper planning, however, period heirlooms can be used with modern.

If dining area is small, use pieces like these from Allan Gould which appear to take up little room.

Plan to set off living room area with rug, and contrast dining set (like this by Drexel) if space allows.

to the basement. When the lists are done, double-check them with your family. You may find that the extra bedroom isn't used at all and that the living room is overworked. If so, that's your cue to delegate some activities to the bedroom, to turn it into a TV room or a playroom for the children.

You may learn that some of the reading done in the living room could be done in bedrooms—if each child had a desk. Then that living room space would be available for card playing.

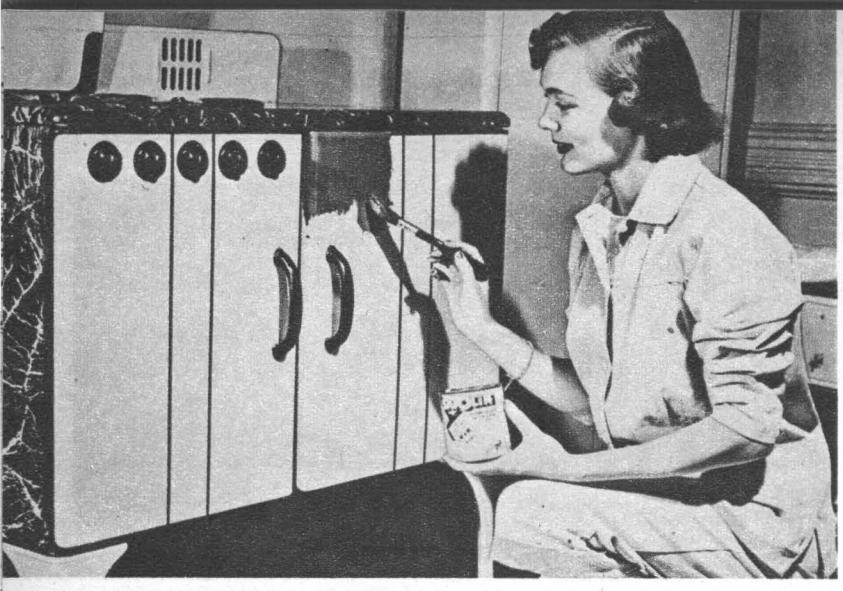
Whatever the lists show, they'll help you plan a home that fits your own needs. You won't be likely to splurge on a new carpet for the living room if everyone agrees they want to dance there; you'll be able to plan ahead for an extra-long sofa if the men want to nap in the living room after dinner.

Some requests may be too extravagant for your budget, others too frivolous to be worth working into long-range plans. You'll have to decide which are which. Building a darkroom in the basement for your teen-age son won't make sense if photography is only a passing fancy of his. On the other hand, a chaise longue for the master bedroom will be a good investment if you knit there every day.

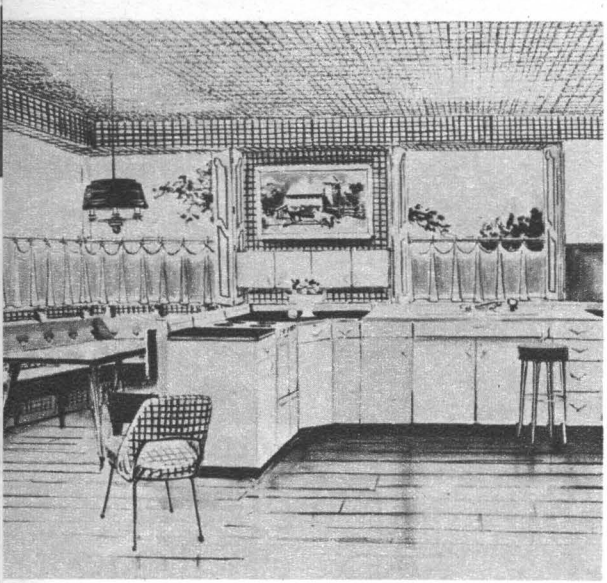
While the family is together, get their ideas about color, furniture, carpets, and the like. You may be surprised to learn what definite ideas they have—and how much the children think about their home.

Let your family decide how formal the furnishings should be. If they want to entertain often and are willing to help care for fine woods and delicate fabrics, you'll all enjoy having elegant modern rooms. But if you have two pre-school children, a litter of puppies, and an easygoing husband, you will be happier with sturdy wrought iron furniture and care-free plastics.

Before you plunge into decorating, take careful stock of the family budget. Few families are likely to enjoy new draperies if it means no movies for a year! Decide



Color has come into kitchen plans, and you can add your own favorites to suit your scheme with a radiator and range enameling.



Modern decorating acknowledges the kitchen as an important living area, makes room for a dinette.

how much you can spend now, and how much you could put aside each month. Ask your family what "extras" seem important enough to save for, which ones should be left out.

How you spend your money will depend on what you own, what you need, and what you want. A family with a house full of nearly-new furniture can afford carpeting which would be out of the question for a young couple starting from scratch.

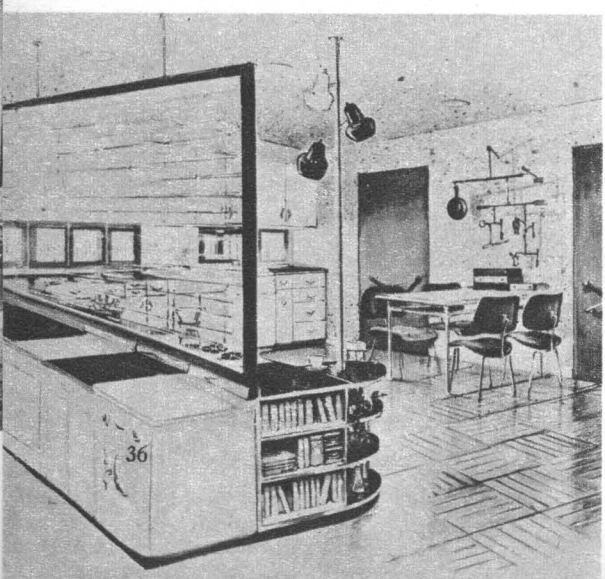
If you own your home, you'll want long-lasting floor covering, wallpaper, and paint —and probably you'll be willing to pay extra for them. If you live in a rented flat, many floor and wall finishes will seem too expensive to use. The same principle applies to furniture: until you buy a home resist the temptation to splurge on draperies or furniture that fit the space you have now but may never be usable again.

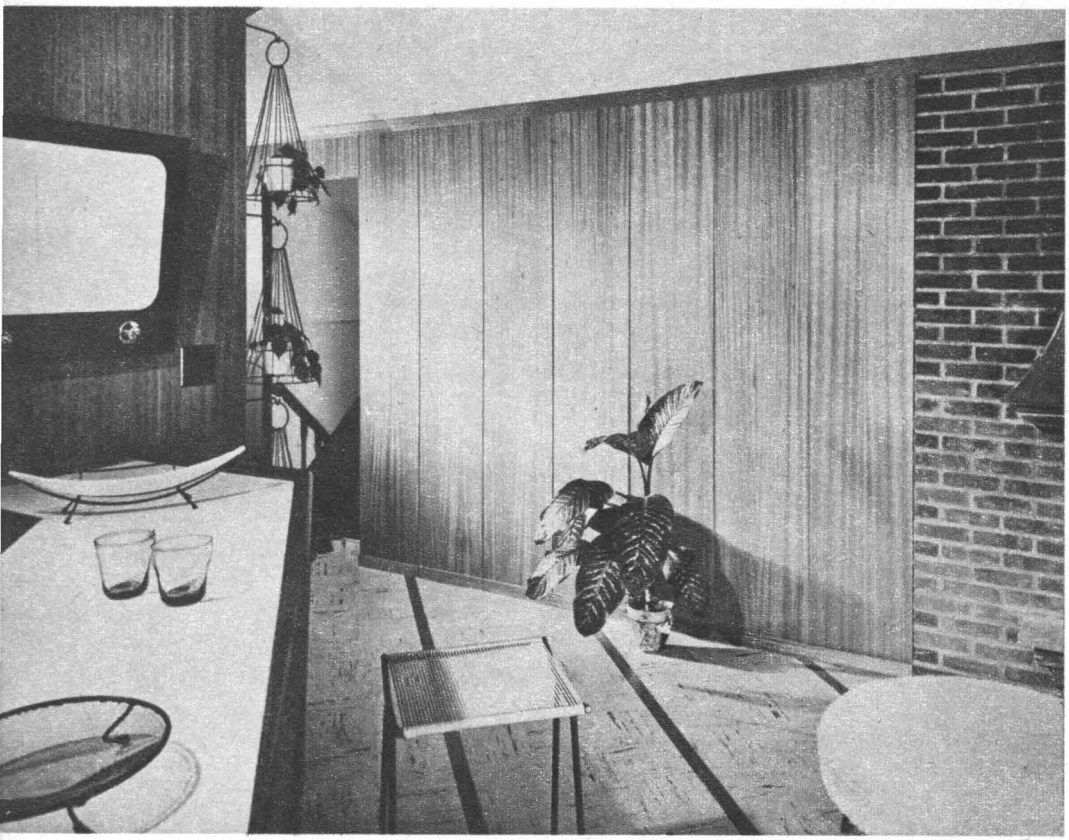
Whether you should spend your money on budget-priced furnishings or settle for fewer, more expensive ones, is a question you'll have to answer for yourself. The top quality is always the best buy. But, just as obviously, you need basic chairs, tables, beds, curtains, and rugs to live comfortably.

One or two fine pieces of furniture are a good investment. The pleasure you take in them now may make a dingy apartment seem livable—and you can be sure they will look just as lovely for years to come. Don't earmark too big a slice of your budget for a single lovely coffee table, though; one elegant table may make inexpensive things look cheap and shabby.

No matter how much money you have to spend, you can cut dollars from the price

Youngstown kitchen plan below has glass divider to set off laundry, lighting pole, utensil mobile.





Panel a wall to give room special quality. Mahogany Plankweld and Micarta bar can be home-installed.

list by doing jobs for yourself. By papering your own dining room you may save enough money to pay for new chairs—or, at the least, to pay for more expensive wallpaper.

Painting walls and woodwork or wallpapering them is easy enough for a woman to do. Panelling takes man-sized muscles, but the man of the house can handle it.

Finishing a floor or laying tiles could be woman's work if you want to try it; laying linoleum or putting down wood floors is harder—though some handymen do it.

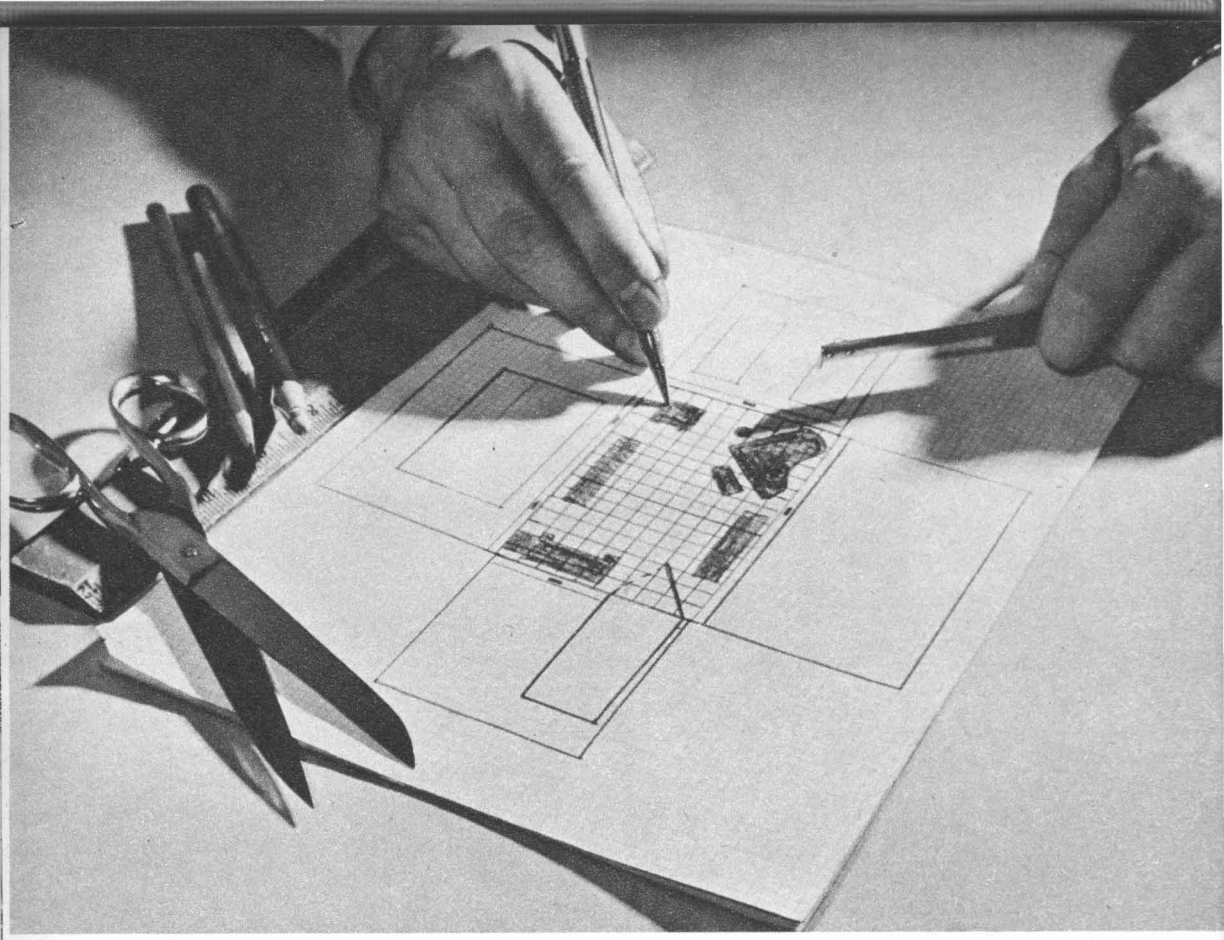
Making draperies and curtains, of course, is a ladylike way to spend time—and takes more time than skill if you own or rent a sewing machine for the final stitching. Even making furniture or refinishing old pieces is surprisingly easy for a woman to do.

Some work like plastering walls or rewiring a house is better left to the professionals, but once you try "doing it yourself" you'll be amazed how many jobs you can handle and how much money you save.

Almost any handyman work goes faster and seems like more fun when there are helpers. Let the children do the easy part —or call in the neighbors and turn the project into a party.

In addition to the how-to information in this book, you'll find your public library stocked with how-to books. Home and handyman magazines will help you perfect techniques and give you ideas about projects for the future. Most manufacturers print detailed instructions on their can, bag, or package; many offer free booklets.

For on-the-spot advice, your local dealer will prove a gold mine of information. You may not agree about the color scheme, but he can help you get the colors you want. Don't be afraid to ask for his advice; no one expects you to know all about laying linoleum or enameling woodwork. The dealer, though, has to be an expert. It's his business. And he probably has learned a lot of tricks from the professional workmen he sells to. ▭



Moving a mark around a paper is much easier than the grand piano it represents. Try ideas this way first.

McKeown photo

Start with a Sketch

Begin the way the decorators do and draw a floor plan for each room. Here you can make calculations that can save you much time as well as money.

GOOD houses start with blueprints—and good decorating starts with floor plans. Modern furnishings may do tricks with space, but still your dream rooms must be worked out within four walls. And you'll want exact dimensions, not vague estimates, to base your plans on.

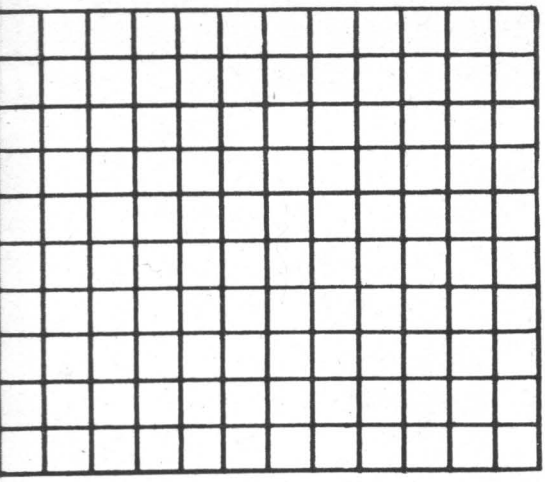
The first step is to draw a floor plan for each room. Rough notes might serve, but it's wiser (and almost as easy) to work out precise scale drawings.

To make the plans, get down on your hands and knees and measure each room from corner to corner—along the floor. (When you measure a wall at shoulder height, the yardstick is likely to slip and throw measurements off.) If you still have the blueprint of your house, you can use the measurements it shows, but better double-check a few of them to be sure the blueprint is accurate.

Then clear the dining table and set to work with plain paper, a ruler, and a pencil. Draw two adjoining walls first, allowing one inch on the plan for each foot of actual space. This is your "scale"—one inch equals one foot. Fractions of an inch aren't important, but fractions of a foot are. Two inches of floor space may make a difference in the kind of end table you use beside your sofa so indicate those inches with an extra $\frac{1}{16}$ inch on the plan.

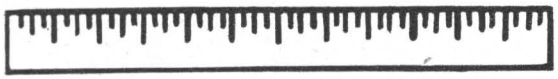
Now mark off one-inch intervals on both wall lines and draw additional lines across to the opposite walls. Pencil in the other walls. Your finished plan will look like a checkerboard as shown in first sketch on next page.

Sketches courtesy Simmons Hide-A-Bed booklet



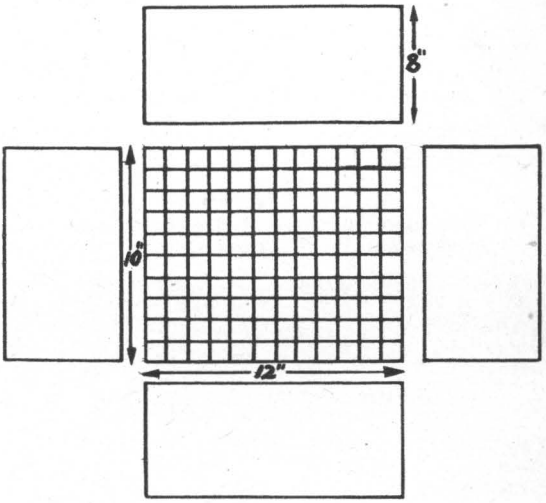
Rule blocks to convenient scale of inches to feet.

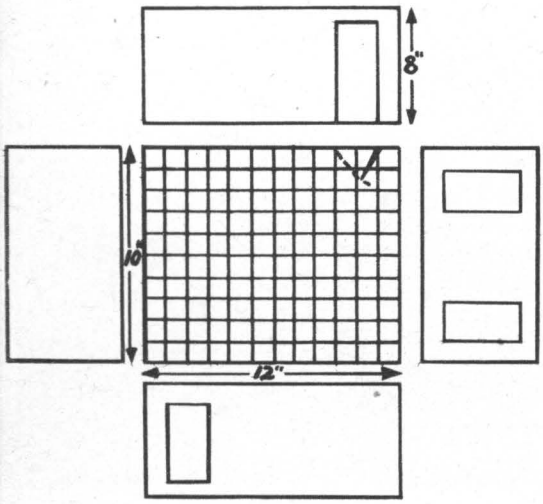
Next measure the wall height from floor to ceiling. Be sure the yardstick doesn't lean to left or right. If all your walls are the same height, one is all you need to measure. Now imagine that the walls have been pushed flat with the floor and draw them on the plan as shown below.



Scale of 1″ to 1′ shows floor and walls at right.

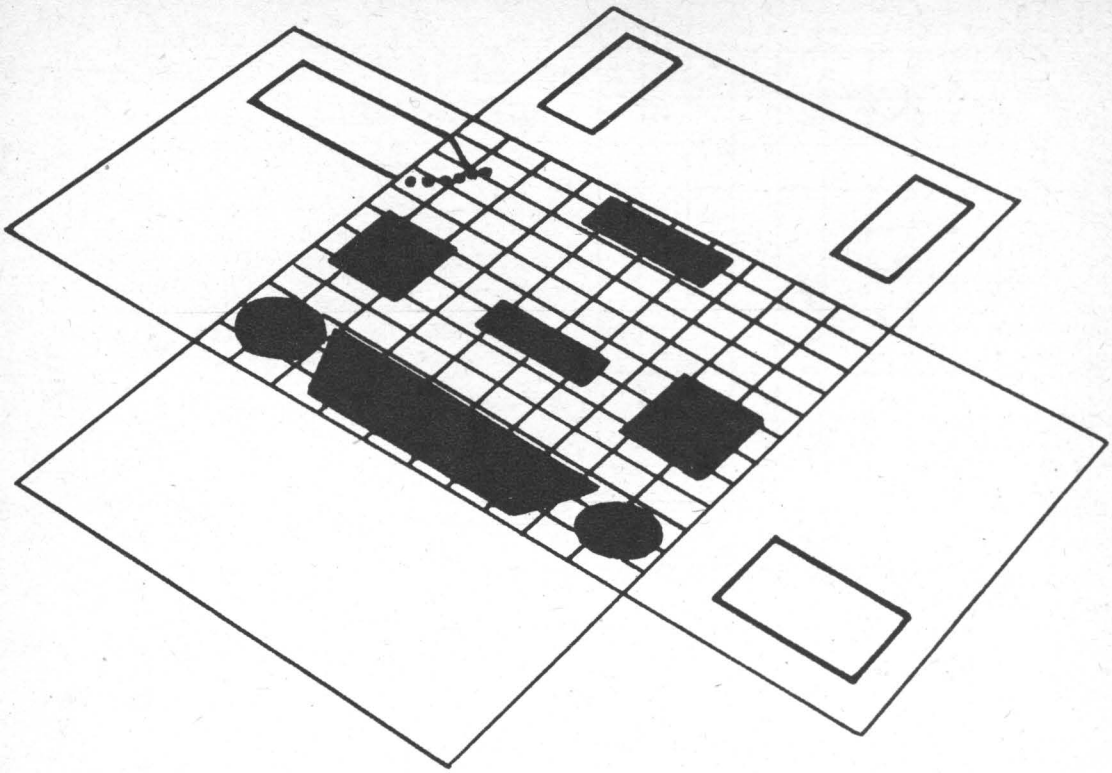
Finally measure doors and windows and add them to your drawing. Indicate the way the door swings if it opens into the room. If there are any radiators or steam pipes, or if you have a fireplace or built-in shelves, mark them down, too. The finished plan should look like this sketch below.





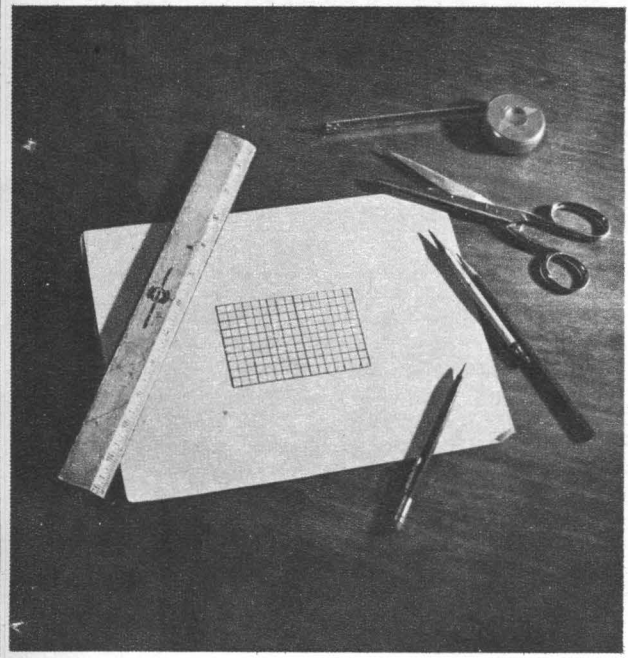
While you're studying the room, check electric outlets. In most rooms, you should have an outlet on every usable wall, more than one if the wall is long. Mark an "X" on the plan to show each outlet; their number and location will determine where lamps and appliances should go to keep cords to a minimum. (If you don't have enough outlets, this is the time to call the electrician.)

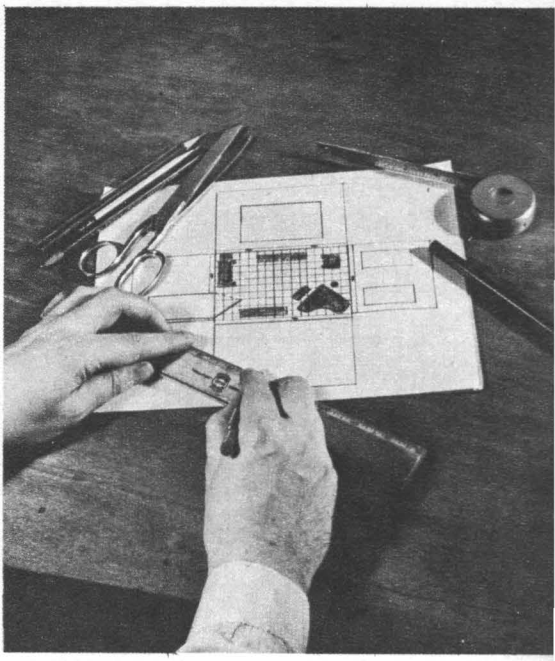
Windows and doors, at left, are next drawn on plan.



Last step in completing sketch is the placement of furniture, which is also carefully drawn to scale.

Use plain or graph paper and transfer room measurements to your plan. If you wish to try a number of arrangements, cut out small scale models and position them on your plan. Include lamps and radiators.





When all the floor plans are done, keep them handy in a big envelope or folder. You'll find you use them often as your decorating schemes progress. A floor plan is handy for estimating the amount of paint or wallpaper you need. It gives you a chance to experiment with furniture arrangements without spending a cent or moving a chair. Best of all, it's portable. You can take it with you to the paint shop or furniture store.

After you choose a wall paint or pick a carpet, pin a sample to the edge of the plan or color the plan to match the sample. Add snippets of your drapery and upholstery fabrics, too, and you'll be able to see your whole color scheme at a glance.

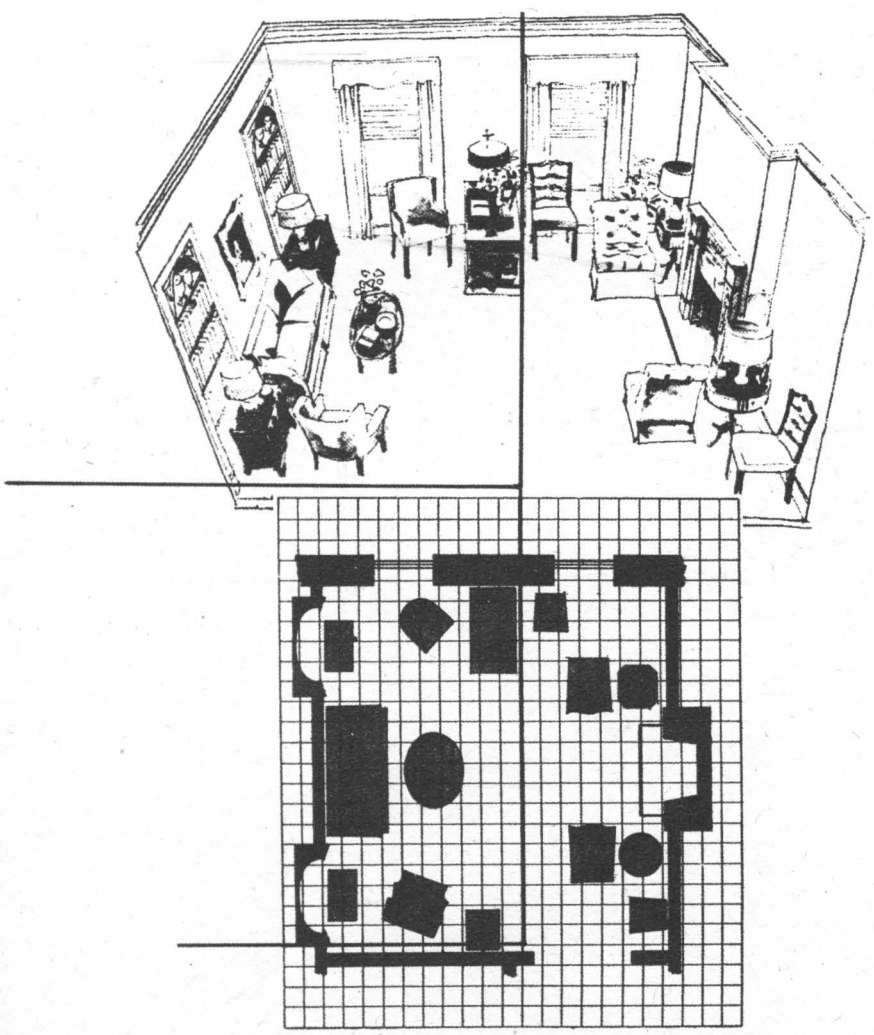
As you furnish the room, work out your ideas on the plan first. If you plan to use the furniture you have, draw silhouettes of each piece on colored paper (keep the scale the same) and cut them out so that you can move them around on the plan.

If you're buying new pieces, try to spend a few hours in a furniture store measuring the type of furniture you want. Use these measurements as a guide for making tiny models to use on your floor plan diagram at home.

Drawing and cutting out models is harder than drawing the furniture directly on the plan—but it saves you the mess of erasing or the work of re-drawing the basic plan. The models themselves don't have to be more than squares or rectangles provided they're the right dimensions.

Remember to keep track of the height of furnishings, too. Pencil in marks along the walls of the plan to see how different pieces will compare in height, or to be sure the low table you picked will fit beneath the window. ▭

Comparison of floor plan and room sketch is shown below. Allow room for movement between pieces.

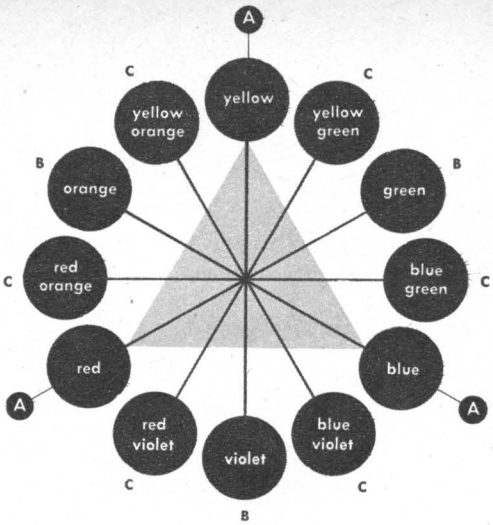


Colorful Living

Soft tones are used, below, for the large George Nelson pieces for Herman Miller Co. Accessories are bright.

Modern decorating takes full advantage of what color can do to beautify your home.

Bricks of bright contrasting colors are used as a lively-hued base for this Acorn Fireplace setting. Colored flagstones might have been used instead.



Study this color wheel to learn which colors go well with others. Color preferance is part of your personality. Choose tones that please you best.

ARMED with your floor plans, you're ready to start work as a decorator. The first step is to pick the colors you'll use. Find the right combination and your rooms can't go wrong.

Color is the first thing you see in a room, the thing that gives that room its personality. And color comes into its own in a modern room.

Now you can use color lavishly and dramatically. Bright oranges or greens that might have overpowered a Traditional room will be right at home with the lighter woods and simpler lines of modern furnishings. Instead of saving brilliant shades for accessories, you can have them in larger doses in draperies, upholstery, and even rugs.

A color scheme can fool the eye, too. It may give a tiny room the spacious look so important to modern decorating. It will camouflage an out-moded fireplace or hide fancy molding. It brings old-fashioned furniture up-to-date.

The best part of modern decorating is that it lets you take any colors you like from the rainbow. You don't need to stick to dark shades or light ones—there are no hard and fast rules. You can combine colors the way you want to—there's no single system that works best.

Before you rush out to buy yards of raspberry red curtaining, though, study the color wheel on this page. It will help you choose and use colors well. And it may give you new ideas about combinations to try.

A simple wheel like this shows only the basic colors. The rest of the rainbow is made by mixing one of these colors with another, with white (to get a light color or tint), or with black (to get a dark color or shade). Pure colors are too brilliant for large areas like floors and walls, so most colors you use to decorate with will be tints or shades or "grayed" and dulled colors.

Manufacturers make up highly imaginative names for their colors, but if you remember the color wheel you can classify these fancy shades easily. "Sea blue" might mean almost anything. You'll do better to think of it as dark blue-green.

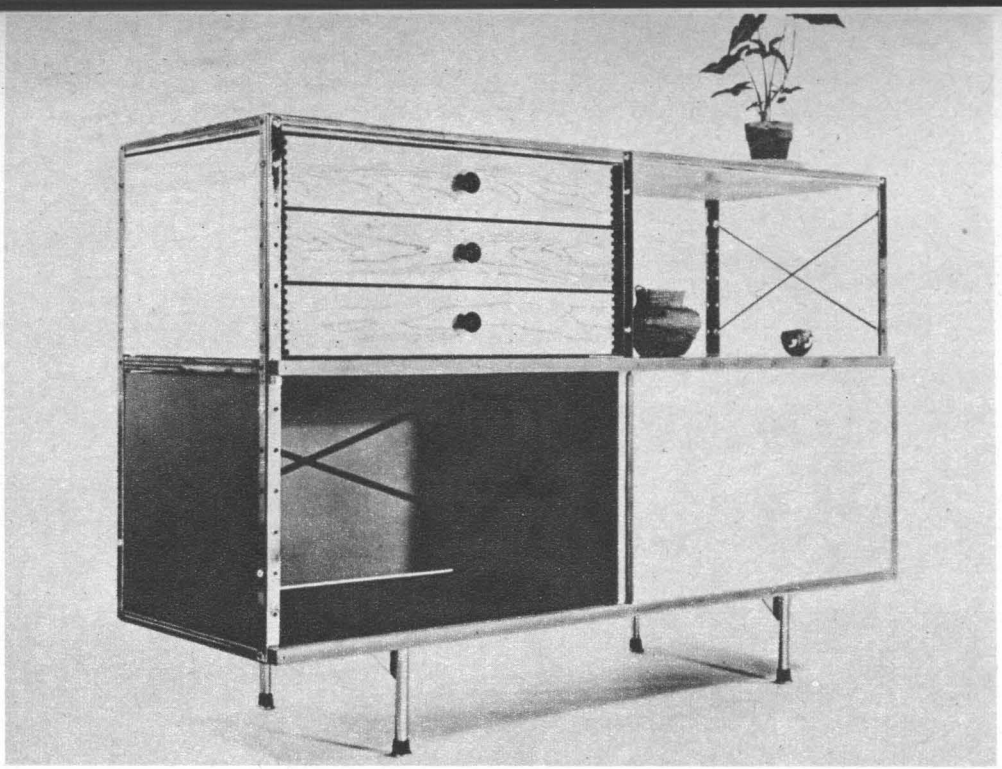
When you study the wheel itself, you'll notice that half of it is cool: blues, greens, violets. Like the sky or sea, these colors are cool and restful. They're called "receding colors" because they seem to push walls back and make furniture appear smaller than it is.

The rest of the wheel is made up of warm reds, oranges, and yellows. These are the color of fire or sun; they're exciting and cheerful. They are called "advancing colors" because they make a wall seem closer or emphasize the size of a sofa.

Every color in the wheel—plus all the variations on it—is a good decorating color. Orange is as usable as red, yellow-green is as correct as blue. Don't feel bound to familiar shades just because you've used them before. Half the fun of modern decorating is putting color to work in unusual ways.

How do you mix colors to make a scheme? It's easy. All you do is to combine three or four colors that look well together. Let your own taste be your guide. Colors you don't like will spoil a room—for you. Your favorite colors, on the other hand, will probably improve with age.

Begin your scheme with the color you like best—purple or beige or whatever. Make it the basic color in the room by using it for the biggest color area—the walls, the floor, or both. If your favorite



Modern pieces from Herman Miller Furniture Company have incorporated color as a part of the design. Panels show off full intensity hues.

is a strong color like purple (or orange or red), use a light or grayed variation of it, but keep it as your basic color.

Now find two or three other colors which look well with your first choice. Put one on the floor (if that's not accounted for yet), one at the windows, one in the upholstery. Or use one for the floor, the second for both draperies and upholstery.

Lamps, sofa pillows, pictures, clocks, and other accessories may be any color as long as they look well with your scheme.

If a scheme with only three or four colors in it doesn't sound very exciting, remember that you can use dark and light, dull and bright variations of each color. You can have different fabric textures and wood finishes. You can use as many as three patterns—one floral, one stripe, one tone-on-tone—in a room. And you can always add black, gray, and white because they aren't considered colors at all.

To help you find colors for mixing, here are recipes for the three basic kinds of color scheme—all fine for modern:

1. Contrasting colors. This is the most "colorful" scheme because it mixes two colors that are opposite one another on the wheel. The third and fourth colors can be any two which harmonize with the first pair. You might, for example, pick blue-green for the walls and floor and red-orange for the draperies; use yellow for the sofa cover and yellow-green for the chairs.

2. Related colors. This scheme is based on "cousins"—colors that are next to one another on the wheel. Mix two or three cousins (yellow-green, green, and blue-green) with a dash of the opposite color (red) for accent.

3. All-one color. This is the most sophisticated scheme—and, frankly, it's the dullest in its pure form. Here all the furnishings are varying shades and tints of one color. If you want to try a one-color scheme, add a bit of contrasting color to it. For instance, you could work out a bedroom in blue: light blue walls, dark blue carpet, white draperies, medium blue bedspreads. (Varying textures make this prettier than it sounds.) Now add two bedside chairs upholstered in orange and look for bright orange lampshades.

For best results with any scheme, mix dull colors with bright ones, dark colors with light. And try to use both warm and cool colors—for contrast.

The tricks color works may play a big part in helping you choose a scheme. Cool colors and pale colors will be a good bet for walls or floors in a small room; they actually appear to add inches of space. Put them on a chair or a sofa that seems too big; they'll make it look smaller by making it less conspicuous.

Warm colors and dark colors have the

Unpainted furniture provides an opportunity to add colors that exactly match your scheme. Home-installed wood-grained Formica tops cabinet.

Eames chairs produced in colored plastics are now available from Herman Miller. They can be used to harmonize or as spots of contrast.

A painting, a ceramic lamp, plants, books, other colorful accessories all contribute color to a modern setting. Bright hues add emphasis.

opposite effect: they make walls appear closer together and add bulk to an undersized chair or sofa.

High ceilings seem lower when they're darker than the walls; white or a light tint of the wall color will make a low ceiling appear higher.

In most rooms, it's wisest to paint or paper all four walls alike. But if your room is unusually long and narrow, you can "square it" by choosing a darker shade for the short walls than you used for the long walls.

The radiators, fancy woodwork, and ornate fireplace which date your room will hardly be noticed if they're painted to match the walls. Even castoff furniture will be good for many more years when it's colored to fit into your scheme.

Whatever your color dreams may be, don't make your final decision until you've been shopping. Some colors are hard to find—and will prove next to impossible to match. Other colors which didn't occur to you at first may prove so pretty you want to start scheming all over again.

Once you settle on a definite scheme, get samples of the colors and keep them with you when you shop. No one can remember exact shades. When you're matching a sample, check the color by lamplight as well as by daylight. An electric light bulb can do amazing things to hues. ▭

First clean your walls before you start to paint. Use a cleaning solution to remove all grease and soot.

Pittsburgh Paint photos

Walls—paint

Walls are the most important background for your furnishings and attractive paint can give your rooms new size and color.

EVERY color counts, but the one you pick for your walls is most important. The wall color will be seen first and noticed most—and it will be the background for everything else you have in the room.

You probably have a color in mind already so the next question is how to get it on your walls. Paint is the easiest, fastest, and cheapest answer. (Figure about $10 for a small room if you're going to do the work.) If you have your heart set on an unusual color, paint is your best bet because you can buy or mix any shade in the rainbow with paint.

The solid color effect of painted walls goes beautifully with modern furnishings. In an old house or apartment you'll find a coat of paint helps hide out-dated woodwork, radiators, and the like.

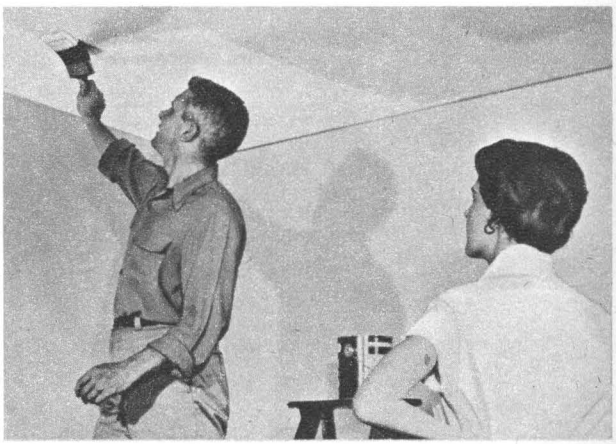
For a modern room it's best to paint all the walls the same color. Unless your woodwork is exceptionally lovely, paint it

Patch all cracks and holes in plaster wall before you paint. Use spackle for small chips and seams.

Stir paint thoroughly until contents has an even consistency. Stir occasionally during painting.

Lightly wipe off excess paint against side of can after each dip to prevent runs of excess paint.

Start with the ceiling and paint across the narrow dimension. Protect floor below with drop cloths.



to match; you'll get more feeling of spaciousness in your home that way.

Picking a ceiling paint is tricky because the ceiling gets less light than the walls. The rule-of-thumb is to paint it a darker shade than the walls to make it seem lower, but the sunlight will make it look like a darker color if it is painted the same shade as the walls. If you want the ceiling to match the walls, paint it a little lighter. And if you'd like to raise the ceiling with a light color, choose a much paler tint or white.

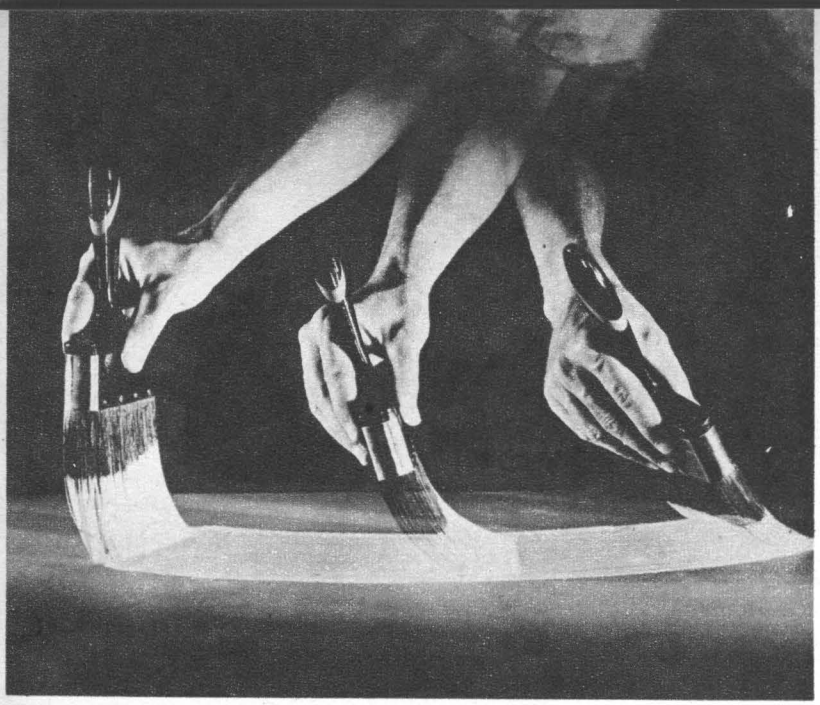
Even though you are "all thumbs," give painting serious thought. The new paints and enamels spread so easily there's little danger of brush marks. When you work carefully and patiently it's a breeze to get professional-looking results. The money you save by doing the painting yourself can go a long way toward paying for new draperies or a rug.

As you shop for paint remember that the samples are tiny and the colors will look darker or brighter on your walls. It's best to buy paint that's lighter than the color you actually want.

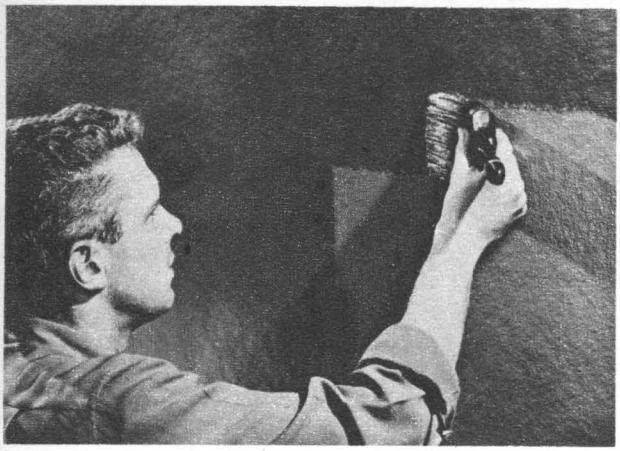
Most colors come ready-mixed, but no paint manufacturer can make every shade. If your scheme calls for something special, ask the store to mix the color or tell you how to do it. The steps to follow vary with different paints so read the label before you start. (Fawcett Book 138, *Painting and Paper Hanging Guide* provides detailed painting instructions.)

When you're not sure that a color's right or when you're tinting your own, put a small sample on the wall. Check it after it dries (by lamplight as well as daylight) before you order or mix more.

The kind of paint to use depends on the job you want to do. Trust the dealer to steer you right—and buy the best quality he has. Today's rubber- or plastic-base paints give walls a smooth, wearable finish.

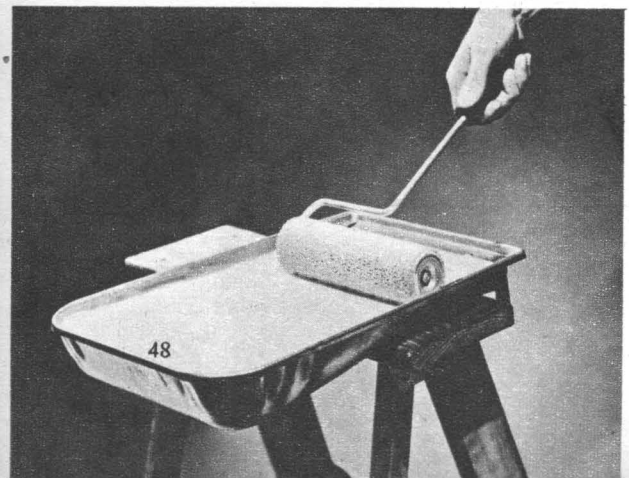


Lay on your paint with short, slightly curved strokes. Lift brush gradually at stroke end.



Paint in narrow strips on your wall so that each new stroke laps over wet edge of previous strokes.

Rollers are newly popular approach to painting. Excess paint is squeezed off on ramp of tray.



Water paints are low-cost—and fine for walls you don't wash often. Most professionals still prefer oil paints for economy and durability.

The more glossy a paint is, the longer it should last. The glossiest, hardiest paints are called enamels; you'll want them for woodwork and for kitchen or nursery walls that must be scrubbed regularly.

One coat of paint may seem enough, but if you have the energy you'll be better satisfied with results after two coats. New walls, of course, need a primer coat plus at least one finish coat. And when you cover a dark color with a light one you'll need two coats. The dealer can figure how much paint you'll use if you tell him the dimensions and condition of the walls.

Both brushes and rollers do a fine job on walls; brushes are recommended for enamel and essential for woodwork. A four-inch brush or six-inch roller make quick work of walls; a two- or three-inch brush spreads enamel into woodwork edges. Well-made brushes and rollers may seem expensive, but they're easiest to use and give the best results.

Before you begin, be sure the walls and ceiling are smooth and clean. Sand down chipped or rough spots. Fill tiny cracks with spackle; big ones with patching plaster. Most walls and ceilings will come clean if you dust them, but it takes a strong cleaning solution to remove grease and soot marks in the kitchen.

If you own your own home, don't try to paint over wallpaper. Seams are sure to show through—and the pattern is likely to.

Start roller painting with several criss-cross strokes. Do edging with a narrow brush.

Wet the paper with a damp rag; let it dry; then scrape it off with a putty knife. If you're renting (and the landlord approves), the seams may not be so bothersome so dust the wall and go ahead.

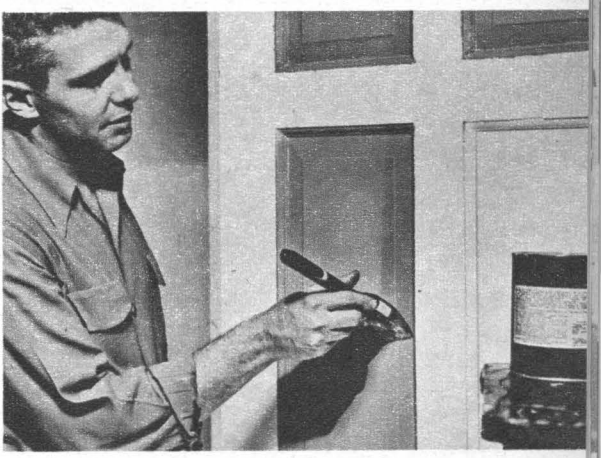
Fill blemishes in the woodwork with putty or wood plastic, then give it a soap-and-water wash. New woodwork needs sanding, a primer coat, and enamel undercoat before it's enameled.

Unscrew switch and outlet plates and lower the ceiling lights so you can paint under them the way pros do. If you can, remove the radiators, too.

Paint the ceiling first. Go across the shortest dimension of the room and you'll be able to get back on the next strip before the edge of the first one dries. (Don't dip your brush more than one-third of the bristle length into the paint can or it's likely to drip down your arm.) If the paint can is too big to move around, pour the mixed paint into an empty coffee tin. Drill holes at opposite sides of the top and thread a wire through them so you'll have a place to work off excess paint from the brush.

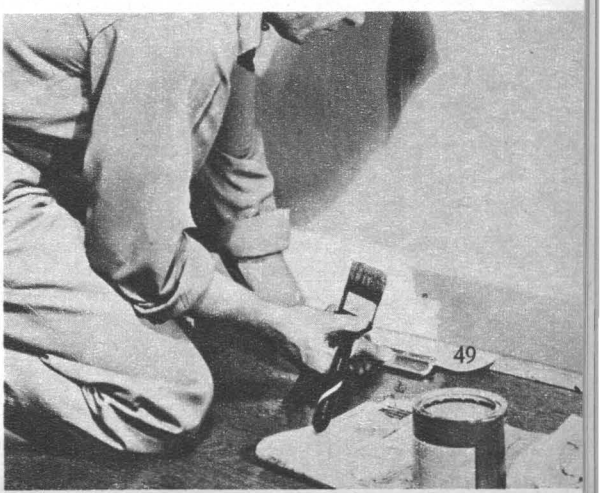
Do the walls next. Work in strips across the wall if it's narrow, from ceiling to baseboard if it's wide. Many painters claim a curved strip is best; others like a straight strip. Take your pick, but keep the strips short enough so you're always working with a wet edge.

Save the woodwork till the end. You'll probably want to switch to a glossier paint and a smaller brush anyhow. If you're tinting enamel to match, brush out a sample and let it dry before you go ahead.



When painting with enamel, smooth surface with light upward strokes, using an almost-dry brush.

A paint shield will protect floor when painting baseboard or bottom of door. Use a narrow brush.



Modern wallpapers can simulate textures and make a small room look large or a large one comfortable. And now hanging it yourself is easy.

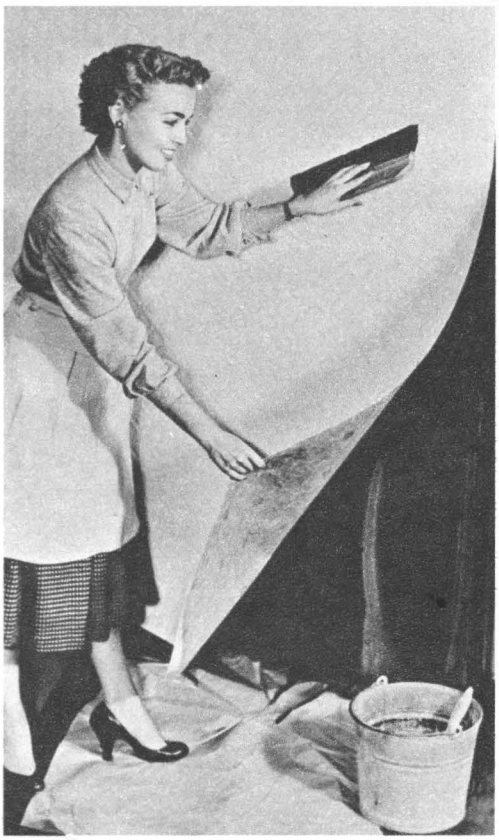
NEW textures and geometric designs make wallpaper modern—and the perfect answer for any room where you want eye-catching walls. It brings welcome pattern to bare-looking halls, kitchens, and bathrooms. It's a camouflage for walls which aren't slick enough to be painted. Best of all, paper is a fast, inexpensive way to finish walls.

Paper comes in hundreds of patterns and dozens of color combinations so take your time shopping. The most modern designs are textures of all kinds, "architectural" patterns (bricks, shutters, and so on), and geometrics (stripes, harlequins, checks, and the like).

Find conservative patterns for rooms where you spend a lot of time. Save bold colors and splashy patterns for the halls, bathroom, and dining room where you won't tire of them quickly. In small rooms, keep the pattern small. Always stick to one pattern for all the walls; if you want variety paint one or two walls or paper them with a solid-colored paper.

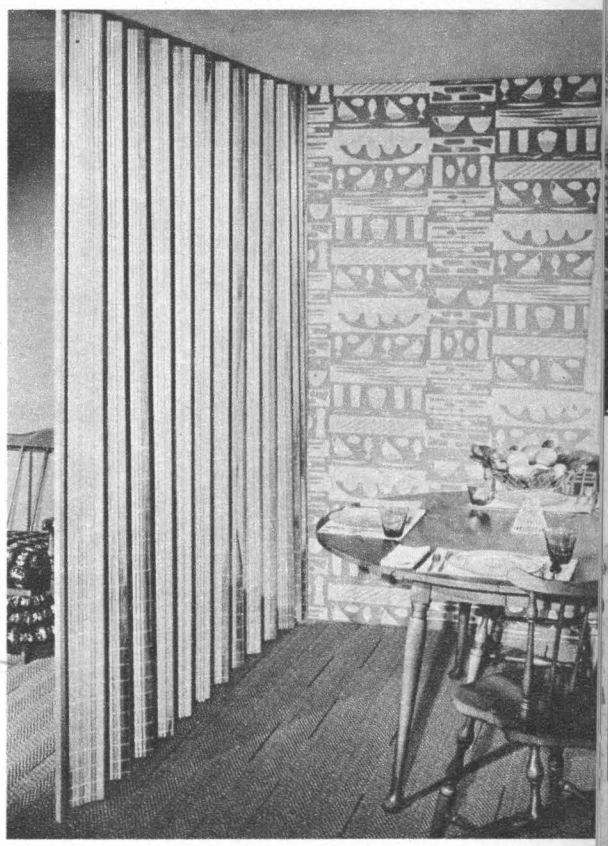
When papering two rooms that open into one another, get related patterns (a stripe and harlequin, for example, or a linen-textured paper that repeats the colors of a plaid). You can repeat the same color combinations or vary the shades of the colors you choose. Or use one color as the background in one paper and the accent note in another. Most wallpaper books group related patterns together to make this job easier.

Pattern can put optical illusions to work for you, too. Horizontal stripes and patterns which are repeated in horizontal strips make a wall seem longer and bring a high ceiling down. Vertical stripes and patterns which are repeated in vertical



Covering a wall with plastic calls for a bucket of wallpaper paste and a couple of brushes but no special skills. Jason's Sealtron sticks like paper.

Monsanto photo



One room becomes two by using a basswood shade divider and figured Warner wallpaper to give the dining area an individual atmosphere of its own.

Hough Shade photo

strips make the same wall look narrower and the ceiling higher. Matching wallpaper and fabric team up to help disguise the shape of a window or the size of an overstuffed sofa.

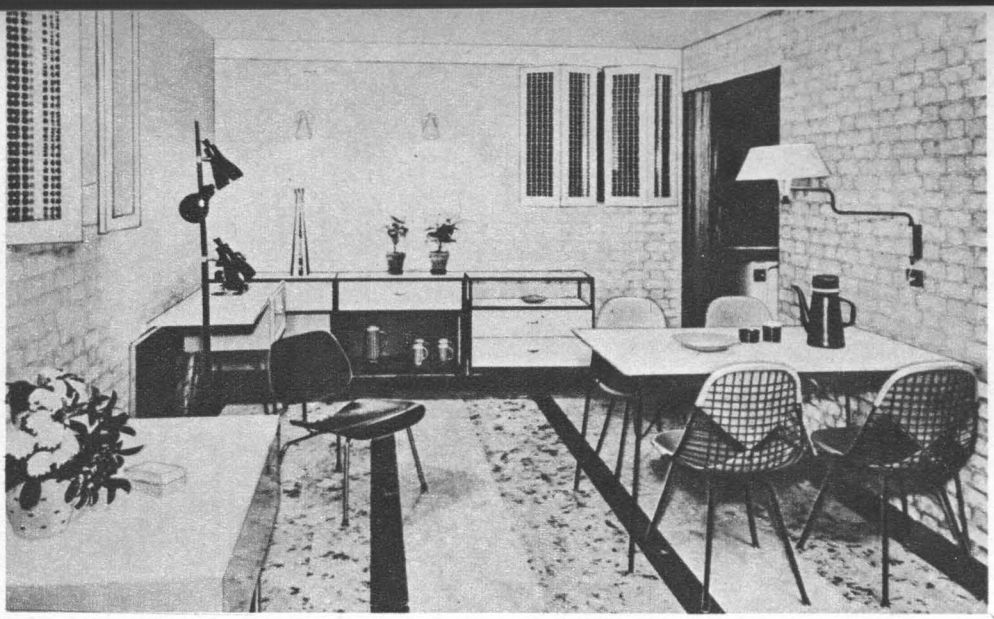
Most papers combine several colors and all of them will play a part in your scheme. If you're starting from scratch, find a pattern with colors you'll want to repeat again and again in upholstery, draperies, and rugs. If you're redecorating, hunt for a paper that repeats the colors of things you already have.

In addition to having a choice of patterns and colors, you can take your pick of the different types of paper in stores today. New plastic-coated and plastic-impregnated wallpapers are washable and hard to stain. (Washability varies so check with your dealer if you need a paper you can scrub daily.)

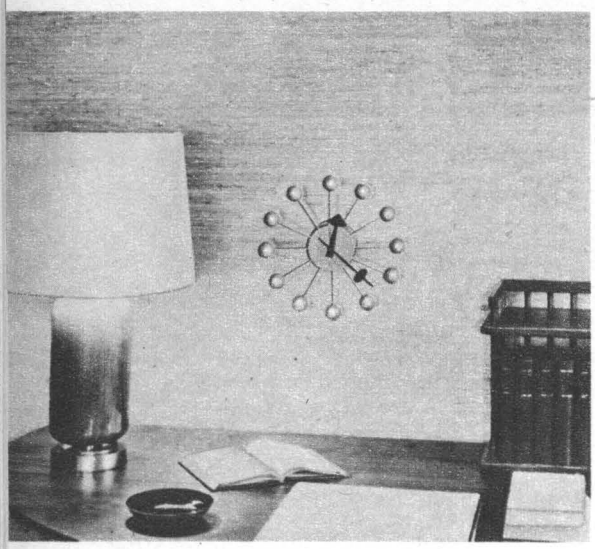
Fabric-backed "papers" take scrubbing in stride and, like many plastic papers, stand up well on bathroom walls. Standard wallpapers come in more patterns than the washable kinds and are probably your best bet for rooms where style is important.

Always be sure to get samples that are big enough to give you an accurate idea of how the paper will look on your walls. Many textured wallpapers seem to be striped or checked when they're hung. Most patterns will look bolder. If you can, borrow or buy a good-sized sample and pin it to your wall for several days before you make up your mind to use the paper.

Wallpapering a room takes a lot of patience, but it's a job most amateurs can handle. Once you get the knack, papering goes even faster than painting. The store which sells you the paper probably can



Brick-patterned wall covering by Sanitas gives character to this room furnished by Herman Miller Furniture.



A George Nelson designed Howard Miller clock from Raymor hangs on a fabric-papered wall cover.

supply the paste and tools you need. Let the dealer estimate the amount of paper you need. Every pattern must be matched a different way so charts are only a rough guide; large designs may require a great deal of extra paper to allow for waste.

Preparing the walls is half the battle. You can put new paper over an old one that's still smooth. (Be sure the new joints don't fall on top of the old.) But if the paper bulges or is torn in spots, wet it well with a damp rag or spray warm water on it with the spraying attachment for your vacuum cleaner. When the paper loosens, scrape it away with a putty knife. Then smooth rough plaster with sandpaper; fill small holes with spackle and large ones with patching plaster. (Fawcett Book 138, *Painting and Paper Hanging Guide,* gives detailed instructions.)

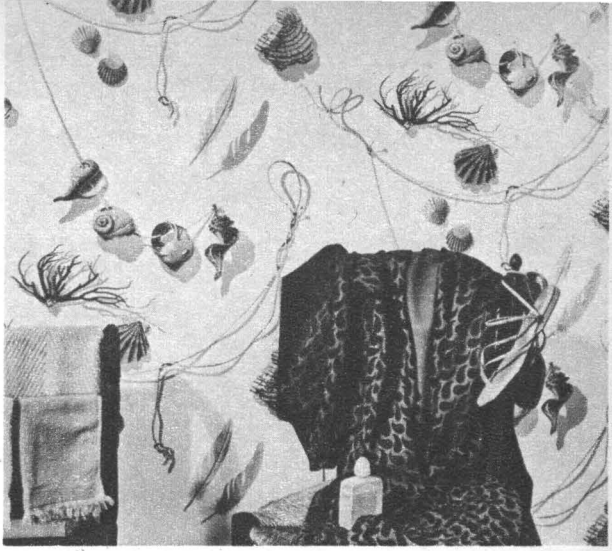
Painted walls should be sanded and patched, then dusted or scrubbed—depending on how dirty they are. Glossy paint or grease-stained walls should be washed with ammonia diluted with six parts of water, or rubbed down with steel wool or sandpaper. It's a smart idea to brush a thin coat of glue size on any painted wall; the size helps smooth the surface and makes paper stick more tightly.

Move out the furnishings which can be toted, and move in a big table to use for cutting and pasting the paper. Unroll about eight feet of the first roll of paper and hold it up to the wall. Check the pattern to be sure it will begin where you want it to.

Cut the first strip of wallpaper six inches longer than the measurement from ceiling to baseboard. If the paper isn't pretrimmed, cut the printed selvage from both sides. Unroll the next strip and match its pattern to the first strip: lay them side by side and move the top strip until the pattern matches at the edge. Allow at least two inches extra at both top and bottom. Then cut the second strip and use it to match the third.

Brush a thin coat of paste over the lower two-thirds of the first strip. Fold the pasted part in half, paste to paste, to within two inches of where the paste ends. Don't

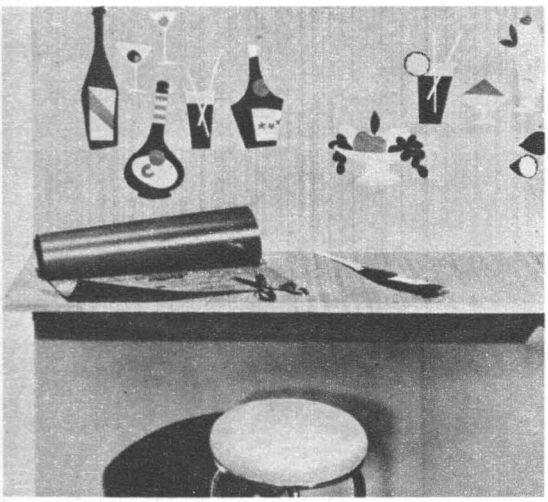
Both wallcovering and draperies are a printed faille stripe in this Brice arrangement of Charak furniture.

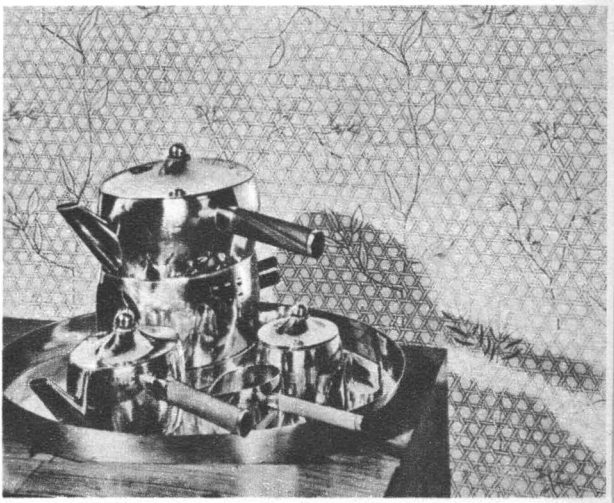


"Shells and Rope" is one of Katzenbach & Warren's intaglio prints now available in several colors.

Con-Tack, a self-adhesive plastic fabric developed by Cohn-Hall-Marx, comes in woodgrain and colors.

A prize-winning design called "Wicker Basket" by Katzenbach & Warren comes in six colors.





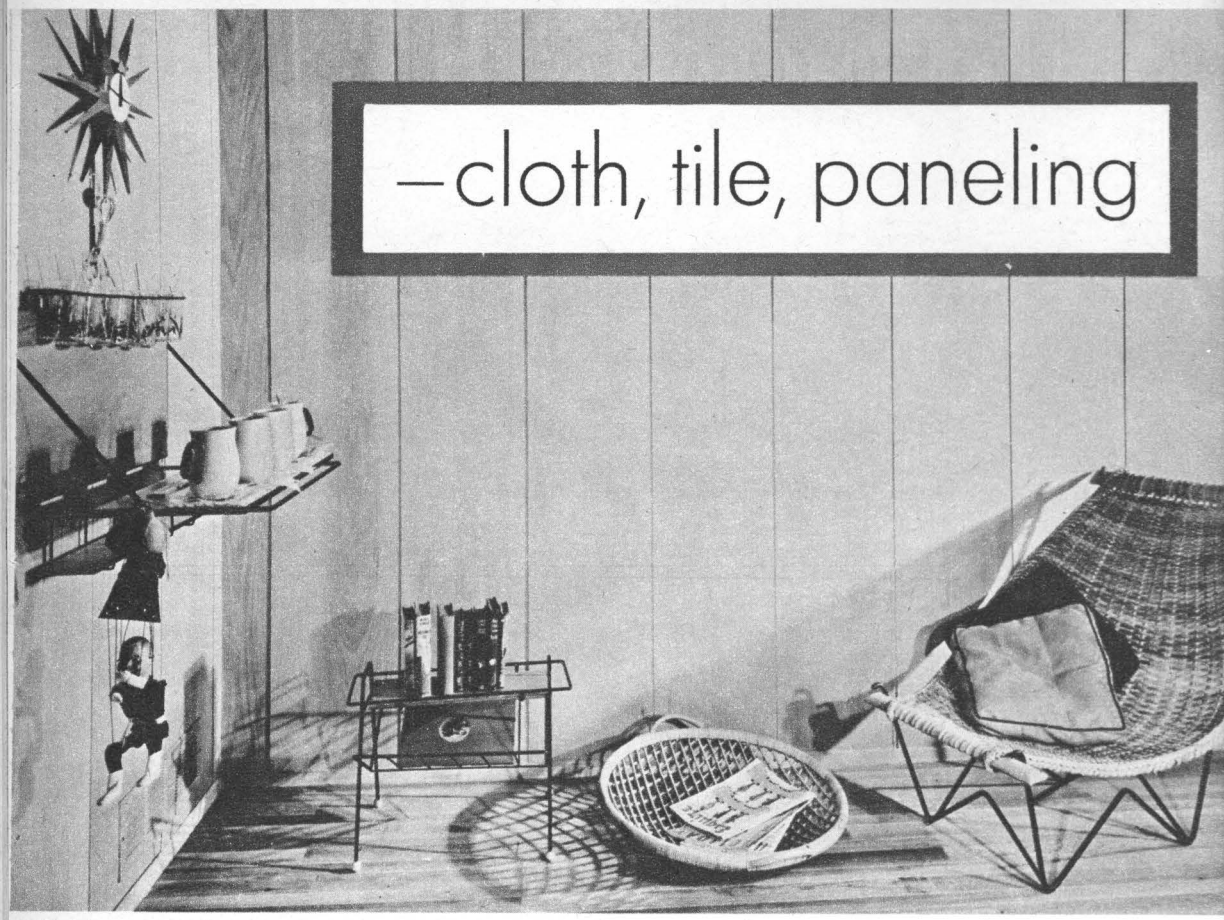
crease the fold. Then paste the top third of the strip.

Hold the strip by the top corners and press it into place on the wall, allowing the top of the paper to overlap the ceiling two inches. (It's best to hang the first strip in a corner.)

Brush air bubbles out of the paper with a clean smoothing brush. Then unfold the bottom of the strip and smooth it into place. Brush the strip firmly into the ceiling joint; crease it with scissors or a wheel cutter. Pull the top of the strip away and cut off the two top inches along the creased line. Then brush the top of the strip back in place. Do the same thing at baseboard.

Hang the second strip the same way—be careful to match the pattern. Slide it into position beside the first strip (for a butted joint) or slightly over the edge (for a lapped joint). Let the paste set for about 15 minutes, then roll the seams. Wipe off any paste that squeezes out.

Scraps of your wallpaper can be used as color spots to dress up kitchen, bathroom, or bedroom shelves, or perhaps a drawer bottom. For the nursery, use cutouts of contrasting paper to add colored Mother Goose figures to keep the children company when they go to sleep. Smallest fragments will end up in the youngsters' scrapbooks. ▭



—cloth, tile, paneling

MODERN designers stress textures on the walls. You'll have smooth painted plaster in some rooms and paper in others, of course; but you may want to try other textures, too—brick or stone, fabric or fishnet, linoleum or tile, wood or hardboard.

Brick and stone must be part of the wall itself so plan for them if you're building or remodeling. The rest are materials you can put on almost any wall, and they go up so easily a handyman can do the work himself.

Fabric and fishnet offer you a wide range of color and pattern as well as texture. Choose the design as carefully as you would choose a wallpaper; the same rules apply. Any texture from smooth canvas to coarse monkscloth will do, but the tightly-woven fabrics will be the simplest to manage. Preshrunk colorfast fabrics and fishnet hang and wear best.

Fabric is hung like wallpaper with ordinary wallpaper paste. If the weave is loose, try putting the paste on the wall rather than on the fabric. The paste may take the stiffness out of the fabric so you'll need to stretch and smooth it carefully.

Hang fishnet with glue size, mixed thick and brushed on the wall. When the sizing dries, wipe off the excess with a damp cloth. A coat of paint rolled on after the wall is clean will help the net stick tightly.

For walls which must be washed often, try the new waterproof, self-adhesive plastic called Con-Tact. It's a breeze to apply: pull off the paper backing and press the fabric in place. It sticks without paste or glue.

For slick, cleanable textured surfaces plastic wall tiles, cork or asphalt floor tiles, or linoleum-like enameled wall coverings are all good bets.

Both tiles and enameled wall covering need a smooth, dry wall to cling to. Take off old wallpaper and wash away water-base paint. Sand down rough patches and

Try textured surfaces as variations on the standard paint and paper theme. Most of them can be applied quickly and easily to any wall.

Drexel Furniture photo

Fabric can make an interesting textured wall covering. Apply paste to wall rather than cloth.

North American Lace photo

Fishnet curtain material can camouflage a cracked plaster wall and match window curtains as well.

Left, U. S. Plywood's oak Plankweld is a handsome, inexpensive surfacing for improving your walls.

Wall and floor inlaid with genuine leather squares create a rich, warm effect in a small den or library.

glossy spots. Then patch holes and cracks, and wash the walls with soapy water.

Putting up tiles is simple once you work out straight vertical and horizontal lines on your walls. Hang a plumb line from the ceiling (a spoon tied to a string will serve) to determine the vertical line; use a carpenter's level to draw a straight horizontal line.

Get the kind of cement the tile manufacturer recommends. Smear it smoothly on the wall with a saw-tooth trowel. Press the tiles in place quickly; don't try to slide them around. At the edges and around pipes or outlets, follow the manufacturer's directions for cutting and shaping the tiles.

Measure the height of your enameled wall covering, then draw a guide line across the wall at that height (allow extra inches for the baseboard if you have one). Use a carpenter's level to keep the guide line straight.

Cut the wall covering into manageable

Surfwood, a fabricated board, brightens this TV room and forms a perfect background for the model ships.

New wall texture for foyers is achieved with Deco-Block, striated wall tile molded of Lustrex plastic.

strips with a linoleum knife. If walls are short, strips can be wall length, but if the walls are long plan to cover them with two strips.

Spread linoleum paste on the wall with a saw-tooth trowel. Then smooth the covering in place, pressing it down tightly to rub out air bubbles. Wipe up excess paste with a sponge before the paste dries.

If you own your home, why not invest in the beauty of wood-paneled walls? Both plywood and tongue-and-groove paneling create a rich background for modern furnishings. Both are possible on a budget if you put them up yourself (and that's easier than you may think).

Plywood comes smooth or grooved (striated). Take your pick of almost any kind of wood from expensive mahogany to low-cost pine. If you'll paint the panels, fir or pine is your best buy. If you want a natural finish, though, get one of the hard woods.

Tongue-and-groove paneling is more expensive, but you may think it looks

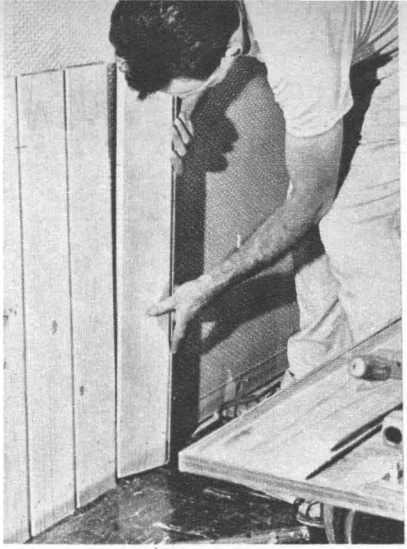
Cummins Do-It Shop photos

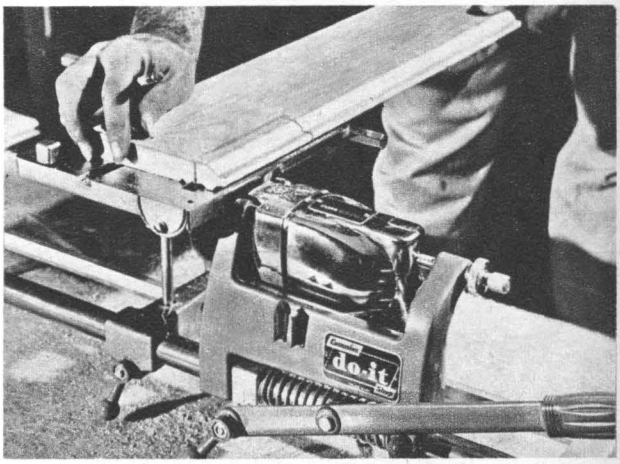
richer. Knotty pine paneling is the most familiar kind although you have a wide range of woods to choose from.

Either type of paneling is best applied to furring strips which have been nailed to the wall studs. Nails through the tongues of tongue-and-groove paneling won't show. Use a nail set and wood filler to hide the nails in the plywood.

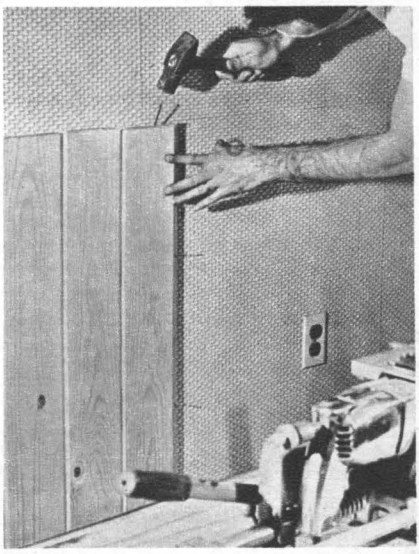
Finish the edges with stock molding or quarter round. Sand and seal the wood, then give it a coat of wax, shellac, or clear lacquer. If you'd like a darker color than you were able to buy, stain the wood before you finish it.

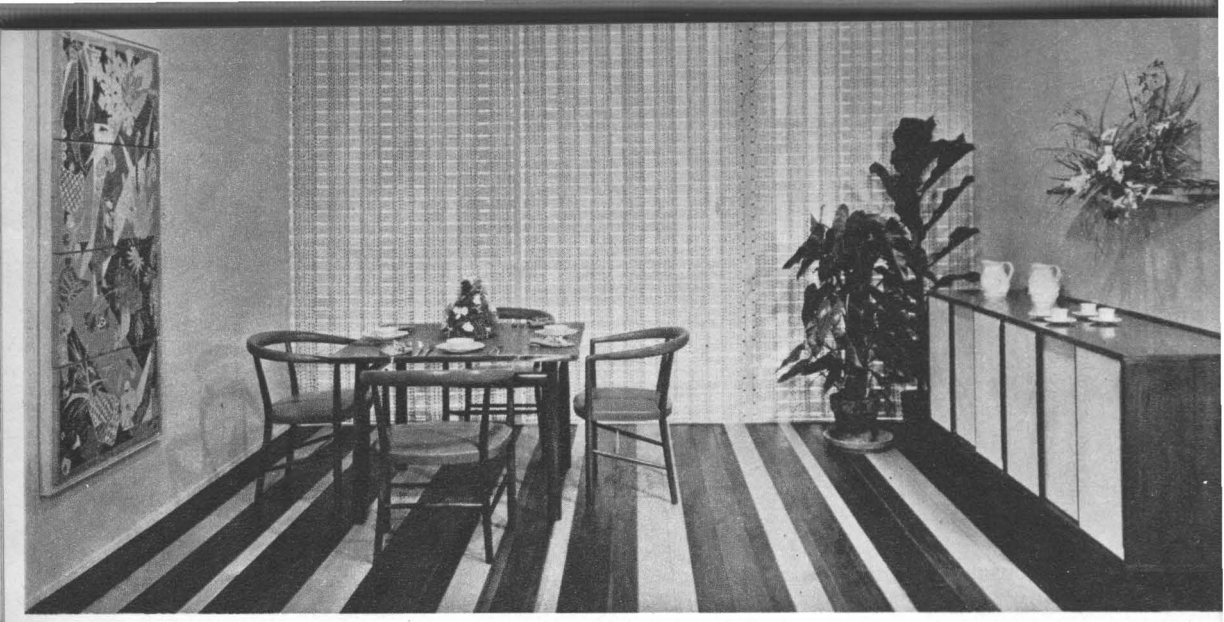
Fabricated boards like Gypsum, Masonite, fiber and plaster board are hard to beat for low-cost wall paneling. They come with smooth or textured surfaces—including wood grain, leather, and ceramic tile. Installation varies from one kind of board to another; your lumber dealer can give you instructions for putting up the kind of board you select.





Illustrated on this page is a simplified approach to tongue-and-groove pine paneling which eliminates the need for furring strips. Order all panels precut to your own measurements so that they will be delivered to you ready to use. Reading from top to bottom, the first picture shows a panel being fitted into place. In the second photo a notch is being cut for the light switch. When the panel is fitted over the switch, it gives an attractive shadow box effect and, of course, eliminates expensive electrical work. The third picture shows actual toenailing—nails are hammered in diagonally with heads sunk into wood. In the finished wall (bottom photo) note that nails at floor level are covered by baseboard.





A floor of stained planks was used by Chicago designer James Merrick Smith. Furniture is by Dunbar.

Floors—varnish

Seal your wooden floors with shellac, paint, or varnish for shining, long-wearing, and easy-to-clean background for your modern furnishings.

WELL-GROOMED floors are a must in modern rooms. Today's trend toward "area rugs" against a slick background of wood, linoleum, or tiles puts the floor itself on display—and you'll want to be proud of what shows.

The floor area is second to the wall area in terms of space. But from a cost and care standpoint, floors are more of a problem. You can paint or paper four walls for as little as $10; few rugs sell for that price, even linoleum or asphalt tiles run more. That means that although you can afford to change the walls every year or two, your floor will stay the same for some time to come. An occasional sponging keeps most walls and woodwork sparkling, but floor care is a big job. You'll sweep, or dust, or vacuum it almost every day.

To get the most beauty with the least housework, start your "floor plans" early. Chances are you already have wood floors in every room except the kitchen and bath. Wood floors, whether made of narrow oak strips or elegant parquet blocks, make a rich setting for modern furnishings—if their finish gleams.

Energetic waxing gives new floors a fine luster, but wax is wasted on worn, discolored flooring. If your floors show their age, better refinish them. Machines make the job easy enough for a woman to handle, and save hours of hand work.

If the floor is badly worn or has been varnished, sand away the old finish first. Rent a small floor-sanding machine and an edging machine at your local paint or hardware store. Be sure all nails are sunk below the floor level, then sand with the grain with No. 20 sandpaper. When you've removed most of the finish, switch to No. 30 paper and work diagonally across the grain. After the finish disappears, smooth the floor with No. 60 paper—working with the grain of the wood again.

Use the edging machine to sand along the walls; change the sandpaper in the same order—No. 20, No. 30, No. 60. Clean the places you can't reach by machine with paint-and-varnish remover and a putty knife.

If the floor has been shellacked and is still in pretty good shape, you can take off the old finish by hand. Pour denatured alcohol on a small section of floor; let it set for a few seconds then scour off the dirt and old shellac with a scrubbing brush. When the wood is clean, wipe up the resi-

Pittsburgh Plate Glass photos

After floor has been sanded down, all cracks and nail holes are filled with wood putty or filler as shown above. If it has been unnecessary to sand the complete floor, smooth any rough spots and places where filler has been used. Badly worn spots can be touched up with shellac as shown at right. For varnishing, use a wide brush and paint with even strokes as shown below. Apply at least three coats to give a durable finish, sanding or rubbing lightly with steel wool between each layer. Always work toward the door when floor finishing; apply brush strokes in direction the boards are laid.

due with old rags. Repeat until you've finished the whole floor.

Once the floor is clean, you have a choice of finishes: shellac, varnish, paint, or—for hardwoods like oak, penetrating wood finish.

Varnish is hardy and well worth the three coats needed if easy care is important. Thin the first coat with one part turpentine to six parts of varnish. Let it dry 24 hours, then steel-wool the floor. (Always vacuum or dust after using steel wool.) Apply the second and third coats full strength, steel-wooling between them. Buff the floor with very fine steel wool before you wax it.

Shellac won't wear as well as varnish, but it's easy to touch up. Take your pick of clear or orange shellac (the orange gives cheap wood a pleasing warm glow).

The secret of a good shellac finish is to use several thin coats rather than one thick one. Thin the first coat with denatured alcohol until it runs off the brush. Then brush it on quickly. Air bubbles will dry out—don't bother to brush them away. Let the shellac dry thoroughly, then steel-wool it. Apply a second coat, thinned till it brushes out well. Then wax.

Penetrating wood finish comes clear or including stain. It seals, stains, and finishes the wood in one operation. Use two light coats, following the directions on the label.

Paint may be your choice if your room needs color or if the floors are ugly. You can use any color; medium shades are easiest to keep clean. Seal the wood with a thin coat of shellac. Next apply enamel undercoater that's been tinted to match the finish coat. After the undercoat dries, steel-wool the floor. Give it one or two coats of enamel. Then wax.

Spatterdash floors suit modern as well as Early American rooms. If you want that effect, apply it after the second coat of enamel dries. Dip a brush into the enamel and hit the handle of the brush with a stick: paint will spatter in an irregular pattern on the floor. Repeat around the room, using several colors if you like, until you have spatters all over the floor.

Self-polishing waxes may be your standby, but a new finish lasts longer if you give it at least one coat of the paste or liquid waxes that need hand polishing. (A polishing machine, rented from the hardware store, takes the drudgery out of polishing.) After the finish has a good coating of wax, keep it shining with your regular floor wax. ▭

—linoleum and tile

Slick flooring materials have spread from the kitchen to every room in the house. They harmonize especially well with modern furnishings.

TIME was when linoleum belonged in the kitchen. Today it's high style. You'll see linoleum or some other slick flooring—asphalt, vinyl, rubber, cork, or clay tiles—in every room of many modern houses.

Slick floors can go into any room, but they're particularly smart with modern furnishings. You have your choice of a wide array of colors and of textures which vary from marble and terrazo to spatter-dash and rope-twist.

Because they are slick and hard, these floorings are easy to care for (vinyl and clay are practically indestructible). The tile size makes them easy to install.

New linoleums have an extra smooth surface and inlaid patterns that go all the way through to the backing so that wear doesn't show. Installing linoleum yard goods requires professional skill and experience. But today you can buy linoleum tiles and lay them yourself.

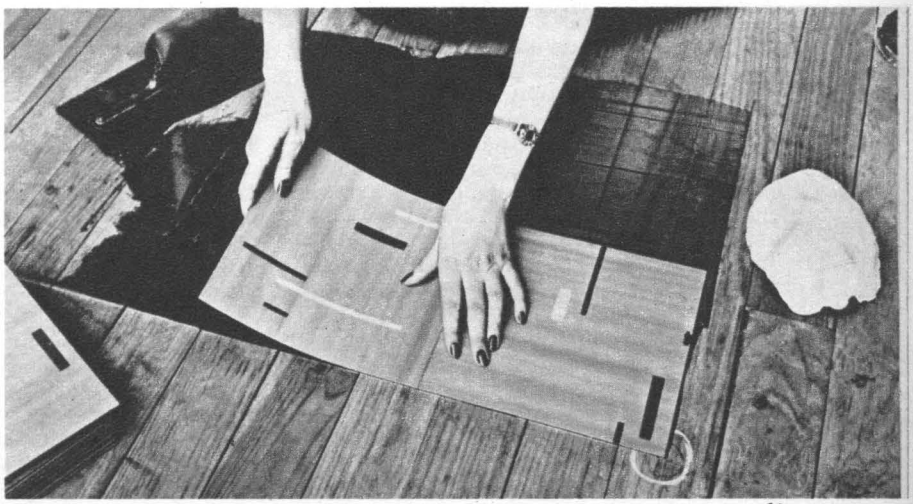
Asphalt tile is the most economically priced hard-surface flooring, and it can be laid directly on top of concrete floors.

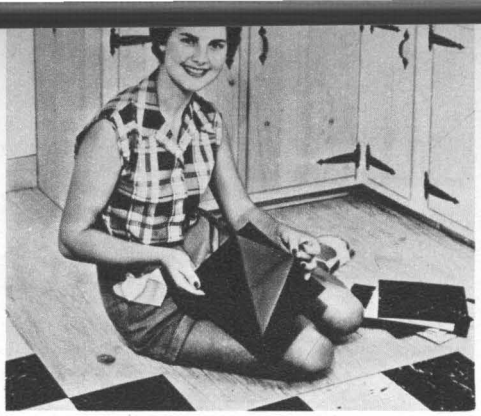
Vinyl plastic tiles are tough and durable, and resist stain and soil. The most expensive kinds are solid plastic; for less money you can get tiles with plastic laminated to a felt backing. The new vinyl tile with "suction cup" back can be installed by just

Black asphalt tile is an excellent foil for contemporary decor. Occasional waxing prevents scuff-marks.

Floor of unglazed paving brick contrasts with sleek wall surfaces and woods of ultra-modern dining area.

Anyone can install linoleum tiles. Work from uncemented portion of floor to set tiles in place.
Congoleum Nairn photo





Robbins self-adhering rubber tile contains its own adhesive. Floor must be scrubbed with solvent first.

Vinyl Terra-Tile by Robbins needs no adhesive; suction pockets on underside grip floor, allow removal.

Blue marbelized rubber tile harmonizes with blond woods, yellow, coral, blue fabrics and black accents.
Johnson photo

pressing it in place in location desired.

Rubber tile makes for quiet, cushioned walking. It's rugged and greaseproof enough for home use now, but still requires careful waxing. Like the extra-thick vinyl, rubber tiles are costly.

Cork tiles are springy underfoot. Their natural color is warm and beautiful. In addition to the familiar nine- and twelve-inch blocks, you'll find cork tiles in a smart six-by-twelve-inch size.

In the day when linoleum stayed in the kitchen, clay tile stayed in the bathroom. Today you're likely to see clay tile anywhere from the front hall to the bedroom. It looks luxurious yet stands up to heavy wear; it's waterproof, fireproof, and easy to keep clean. Today special adhesives make it possible for the budgeter to use clay tile, too, because a handyman can install it.

Most resilient tiles—linoleum, vinyl, asphalt, rubber, and cork—are laid the same general way. (Fawcett Book 224, *Handy Man's Home Manual,* gives detailed directions for installing clay tile.) Get the manufacturer's instructions for special tips.

Resilient tiles must be laid on a clean, smooth floor. If there is old linoleum, take that up. Fill cracks and crevices; nail loose boards flat; sink protruding nails below the floor level. Remove old paint or varnish and scrub the floor well. For a smooth job, cover the floor with lining felt before you tile. Linoleum paste will hold the lining felt tight.

The first tiles should be laid in the middle of the room so mark the center with chalk lines or two strings stretched tight between opposite wall.

Spread cement (the kind recommended

Bold zigzag patterned plastic flooring heightens feeling of space in rooms joined by wide doorway. Flintkote photo

New platinum gray furniture group by John Wisner looks well on turquoise, blue and white clay tiling.

for the tile) as evenly as possible with a notched spreader. Don't use too much cement; it's likely to ooze up between the tiles later. Follow the manufacturer's directions for the cement; some kinds should set for several hours before you lay tile on them.

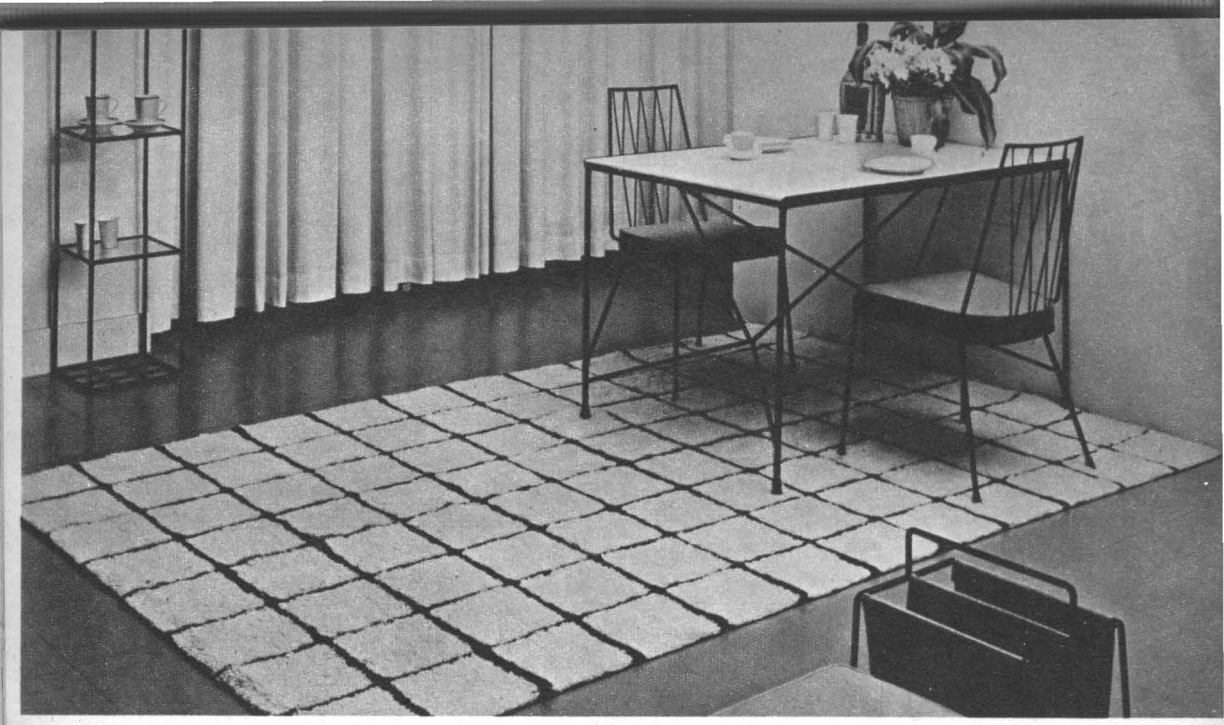
Starting with the four tiles in the middle of the room, drop tiles into place and line them up quickly. Don't plan to slide them into position—they won't move that easily when once laid.

Along the edges you'll probably need to cut tiles to size and shape. Here again the manufacturer or your dealer can suggest the easiest way to do it. When all the tiles are down, roll the floor with a heavy roller, or press the tiles flat with a brick wrapped in clean rags. Then wipe up the excess cement with a soapy cloth. Don't walk on the floor for at least 24 hours; wait several days before you scrub and wax the tiles.

Linoleum tiles should be washed with mild soap or detergent and waxed with self-polishing or water-base wax. Too much scouring breaks down the surface so avoid abrasive wire brushes or steel wool pads.

Rubber and asphalt tiles call for mild soap or detergent, too. Both of them should be polished with water-emulsion wax—not the solvent types. Plastic tile needs only occasional washing; waxing isn't necessary except for high sheen.

Cork tile should be washed with mild soap or detergent and a minimum of water, sealed with penetrating floor sealer, then given several coats of paste wax. After that keep it gleaming with the kind of wax you like best. ▭



—rugs

Well-chosen rugs give your rooms warmth and comfort and serve as the basis for your entire color scheme.

THE prettiest of floors need rugs for color or pattern and for warmth and comfort. Even the most extreme modern decorators use "area rugs" in front of sofas and beside beds.

Most rugs and carpets are a big investment so decide what your family needs before you shop. If wear is most important, you'll want the best quality rug you can afford. If easy care is vital, rule out pastel colors—and check the wonderful synthetic carpets in stores now. (Or buy small rugs you can wash in your machine.) If your pocketbook is slim, look for well-styled fiber rugs.

The color of the rug will catch your eye first. Picking the right shade is important; you'll be planning color schemes around your rug for a long time to come.

In modern rooms you can use almost any color on the floor. Beige and gray are the perennial favorites because they "go with everything," but a smart gold or blue may give your whole room a lift—and if it's a color you like you'll be happy with it for years.

Medium colors are the easiest to keep clean; dark and light ones seem to show footprints quickly. Both medium and light colors make a room seem larger.

Should the rug be patterned? Any kind of pattern—many-colored or tone-on-tone—suits a modern room if the design is a sophisticated geometric or abstract. And patterns do help hide soil and wear.

Solid-colored and textured rugs, on the other hand, help push walls back to make a room seem bigger, and they minimize odd jogs in a room. With a solid or textured rug on the floor, you're free to use patterns for walls, draperies, or upholstery.

As you plan, try to use related rugs in rooms that open into one another. The rugs don't have to match, but if they have a color in common they'll make your home seem more spacious.

Sizes vary almost as much as colors do. Wall-to-wall carpeting which is cut and sewn to fit the floor is luxurious—and one more way to make the room seem bigger than it is. If you're renting, carpeting can be cut up and re-sewn when you move.

Room-sized rugs that reach to within six or eight inches of the walls cost less than wall-to-wall carpeting and have much the same effect. They have the added advantage of being turnable so you can equalize wear on all sides.

Modern's prized "area rug" is smaller than room size so it shows off the floor beneath. You might want an area rug to emphasize the furniture arrangement in front of your fireplace or to link two chairs and a sofa in a "conversational grouping."

Area rugs come in standard shapes (square, rectangle, oval, round) and sizes, but you can have carpeting cut and sewn to a special shape or size if you prefer. Just be sure the rug is big enough to extend under the furniture it is linking. Unless

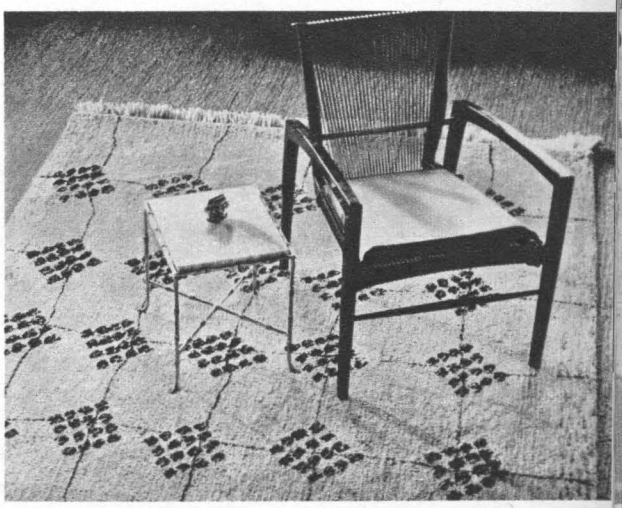
Mosque tile pattern, left, by Cabin Crafts is rayon; outline is cotton. It's available in various colors.

Florence Knoll's fiber rug with alternating squares harmonizes with modern furniture, parquet floors.

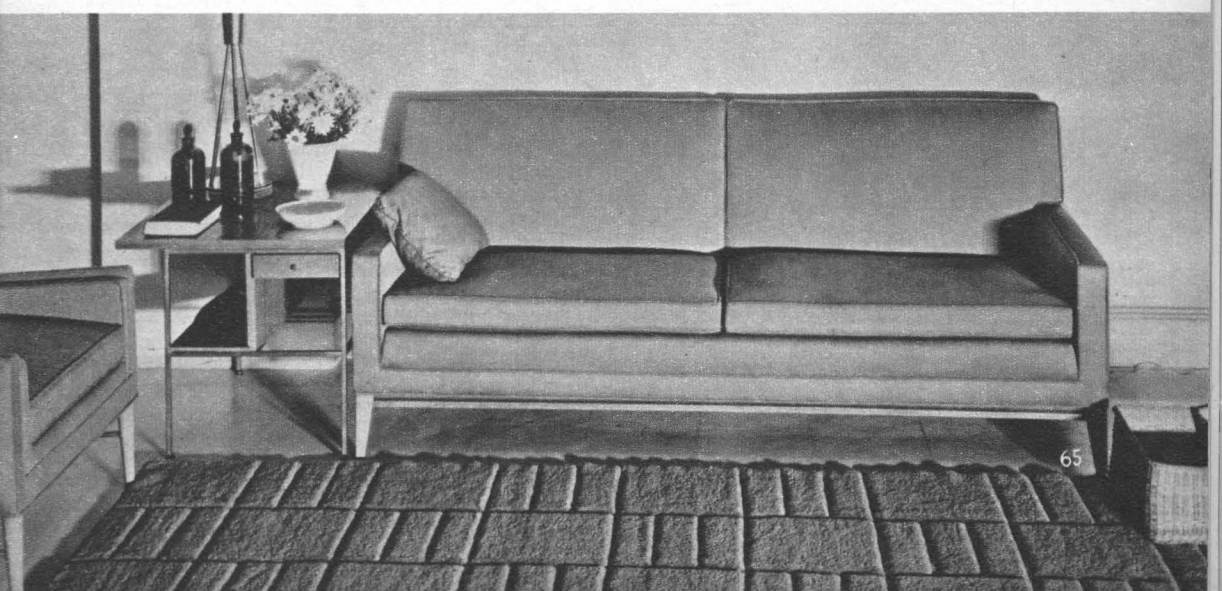
Deeply textured two-tone swirl pattern by Masland is ideally suited to contemporary or period decor.

Abstract motif by noted rug designer Edward Fields won prizes in furniture shows throughout country.

Alexandre Georges



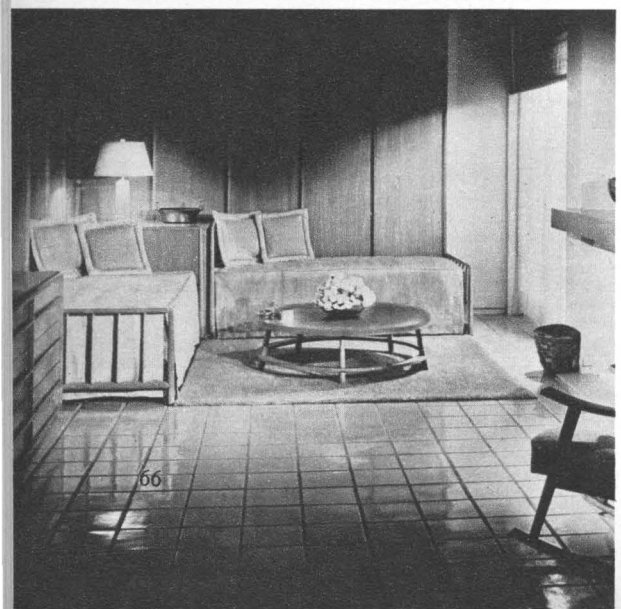
New all-over hand carved carpet by Cabin Crafts is of rayon; comes in a wide assortment of hues.



Lees new non-directional design flows over a background of Moresque yarn in all-wool pile.

Scandia, a Deltox pattern combining wool and fiber, blends with either modern or provincial furniture.

Even a severely modern room is enhanced by area rugs placed in front of sofas and alongside beds. Dale Rooks



your room is king-size, use only one area rug—and leave the rest of the floor bare.

Scatter rugs are the smallest of all. They're handy in halls and bedrooms where there are no other rugs. They'll protect bigger rugs or carpets at points of greatest wear. And they can be dunked in a washing machine when they're soiled.

If you plan to use scatter rugs, don't stint on size. Too many tiny rugs will break up the floor unattractively—and fail to give you comfort underfoot. Two small rugs are seldom as satisfactory as one big one. Always remember to keep scatter rugs parallel to the walls; get the kind with skidproof backing or anchor yours securely.

Most carpeting and many rugs are "Broadloom." That means they're woven on broad looms (anywhere up to thirty feet wide) which eliminate seams. The term has nothing to do with size or quality.

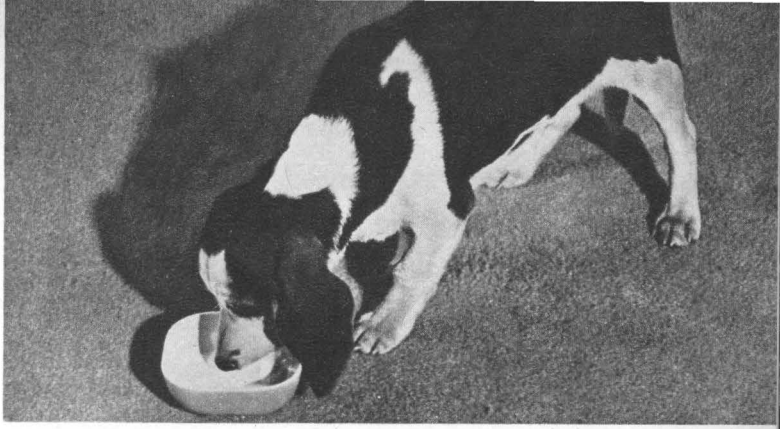
The quality of a rug depends on the material used and the way it's woven. Only an expert can judge a material or a weave, but knowing what different terms mean will help you shop.

The materials most often used for rugs and carpets are wool, carpet rayon, cotton, fiber, and—two newcomers—saran and nylon. Carpet wool is heavier and springier than clothing wool; it's long wearing and slow to soil. Carpet rayon is a recent discovery that has most of the advantages of wool.

Cotton takes dyes so well that you'll find cotton rugs in almost every shade of the rainbow. Cotton is rugged and washable, but it has a tendency to soil easily (remember this if you plan to buy cotton carpeting or a rug that's too big for your washing machine).

Fiber rugs now come in colors and patterns smart enough for any room. They won't wear forever, but they're a low cost way to cover floors.

Nylon and saran are the newest rug materials. They're sturdy and soil-resistant,



Stains wash off the velvety surface of Masland's saran carpet. The shades are soft neutrals.

and made to be proof against most household stains.

The four basic weaves for wool, rayon, nylon, saran, and most cotton carpets are known as Axminster, Velvet, Wilton, and Chenille:

- The Axminster loom outnumbers the others two to one. It's the most economical way to weave patterned rugs and became popular at the turn of the century when American Orientals were in vogue. Axminsters are usually the least expensive rugs.
- The Velvet is the simplest weave. It became popular when solid-colored rugs first began coming into style during the 1930's.
- The Wilton is called the weave with a hidden value because so much of the surface yarn is woven deeply into the backing. This adds wearability and softness underfoot. Wiltons, particularly those made of worsted (twisted) yarns, are probably the longest lasting rugs.
- Chenille rugs are the slowest and most costly to make, but they're also the most luxurious. They can be woven in any shape, design, or texture in seamless widths up to 30 feet across.

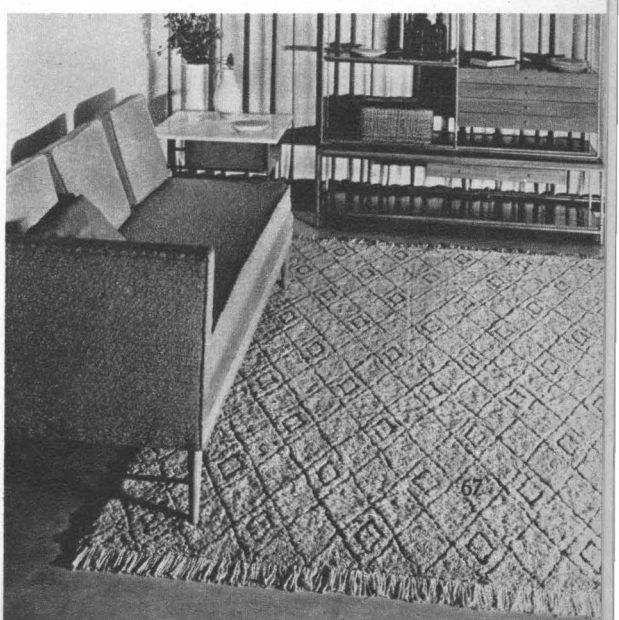
Besides these four basic weaves, there are countless variations in each kind. Fiber rugs and many cottons are "flat-woven" in either a basket weave or braid so the rug is reversible.

Any weave can be used for both cheap and expensive materials so the name of the weave alone is not the best guide to rug quality. The only sure way to get your money's worth is to buy a good brand at a reputable store.

Every good rug deserves a pad. Low-cost rugs need pads to give them softness underfoot. Quality rugs should have a pad underneath to protect them from wear. Skimp on something else if you must, but never omit the pad that guards both the rug and the floor and keeps any rug new-looking for years longer.

Reversible fiber rug by Deltox is made up in a herringbone weave with variegated sisal striping.

Colors such as gold and orange, charcoal and cocoa distinguish rayon area rug by Cabin Crafts.



Window Beauties

For a worthwhile effect, allow extra time to plan your draperies and curtains. Avoid spur-of-the-moment choices.

DECIDING what you'll do with your windows is fun because you have so many colors, textures, patterns, and styles to choose from—at every price. (But it can become a headache, too, if you don't take the time to plan ahead.)

Windows and glass doors are part of the background for furniture and accessories. At the same time, they're on display as color accents on the walls. To play this double role well they must be part of your basic color scheme, not a spur-of-the-moment choice.

In a modern room one color is as "right" as another so long as it goes with the rest of the scheme. Shy draperies that seem to disappear because they match the walls exactly are a fine disguise for ugly windows, but a well-sized, well-placed window deserves something better. Look for lively colors that contrast with the wall; they'll give the whole room a lift. Try a poster-colored pattern that has a subdued background to balance its brilliance. Then, to accent the draperies or curtains, repeat their colors or even their fabric in upholstery and slipcovers in the room.

At one time there were so few modern patterned fabrics that the draperies or curtains in modern rooms were usually solid-colored. Solid colors are still smart, but today you can also have patterns. You'll see a wide array of modern designs at every price level in both yard goods and ready-mades.

The safest patterns to use are geometrics —stripes, harlequins, checks, and the like —and tidy abstracts (*not* the splashy scrambled-egg kind). Hunt for small or medium-sized designs unless your room is huge. They're easier to match and sew, and they aren't likely to overpower other furnishings in the room.

If you'd like patterned wallpaper or a patterned rug, too, choose a simple geometric for the draperies—or get matching paper and fabric.

Windows, like people, come in hundreds of shapes and sizes—and you'll follow the same kind of rules in dressing them. A wide window, like a fat lady, looks slimmer in fabric with an up-and-down pattern, in a style that's tailored. A skinny window needs to be broadened with a horizontal pattern, extra folds at the sides, or a fancy style.

In both cases try hanging the drapery hardware on the wall instead of the window frame to correct the shape. Hang rods above fat squat windows to make them seem narrower; start the rods at the sides of a window so the drapery can cover the wall to make the window look wider.

A tiny window will look like a child dressed up in its mother's clothes if you hang a big pattern on it. Try a small all-over design instead—and save the big pattern for your picture window. It can take it.

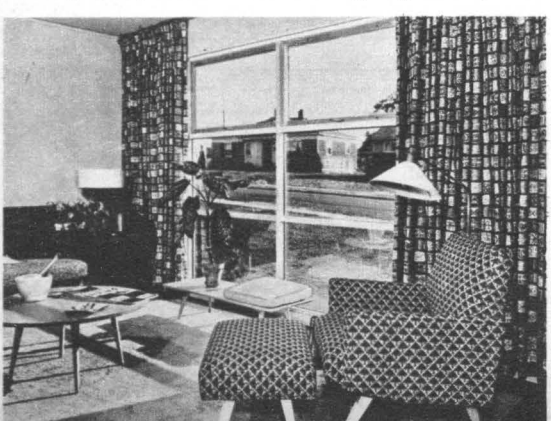
A room with one or two windows can have bright colors and bold patterns that would make a jumble of the walls in a room with seven or eight windows. If you have a lot of windows in one room, your best bet is to use conservative patterns in colors that blend into the wall.

Where the windows are makes a big difference. Many separate windows need conservative treatment. A strip of two or three windows, though, can be treated as one big window. (For more tips on these and other problem windows, see page 80.)

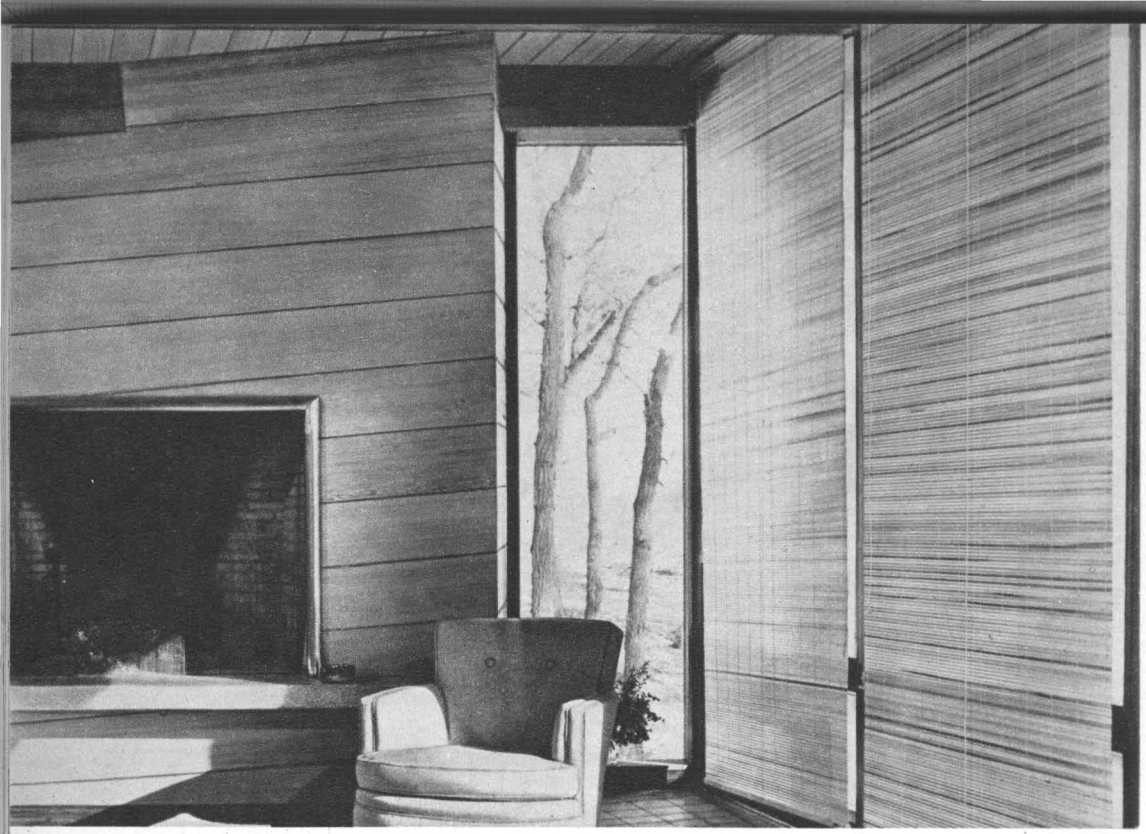
The world outside plays a part in determining what window treatment is best for you. If your view is lovely, hang draperies from an extra-wide traverse rod so they'll pull to the sides of the window during the day. If the view is bad or you want to soften the sunlight in a room, choose sheer curtains that will cover the windows full-time. When the view or sunshine varies from one side of a room to the other, you may want to use blinds where you need protection and leave the other windows clear to take advantage of the view.

Left, sunlight shimmers through sheer, tailored curtains framed by printed Fiberglas bouclé draperies.

Color and pattern can be added to your room by proper placement and harmony of your draperies.



Here shutters as well as draperies echo the soft monochromatic scheme of a Woodard furniture set.



Belmar photo

Narrow strips of basswood with edges beveled to overlap preserve privacy and exclude sun heat and glare.

Window Shades

Always on display, these necessities are now available in a variety of materials and can be an attractive part of your plan.

AT MOST windows you'll need blinds or shades to control sunlight and insure privacy. These underpinnings will show much of the time so they should be pretty as well as practical. Luckily there are decorative versions in stores today if you ask for them.

The movable slats of Venetian blinds can be adjusted in dozens of ways—an important point if your need for shade or seclusion changes greatly during the day. You have a choice of wood, metal, or plastic blinds, with fabric or plastic tapes. Metal and plastic cost more but they're easier to clean and last practically forever.

Match the blinds to the window frame or the draperies (they come in enough colors to make a fairly close match possible). Use tapes of the same color unless your windows will be very plain. If you plan to curtain a pair of windows together, get a single blind that will cover the whole expanse.

New textures and patterns bring the familiar window shade up-to-date. They come in several qualities—from semi-transparent to opaque. (Opaque shades are higher priced but good for bedrooms where you want to be able to shut out all the light.)

For most windows you'll want solid-colored textured shades that match either the woodwork or the draperies. But if your draperies are plain or if you intend to use the shades alone, look for patterns to help dress up the windows. You'll find handsome stripes, plaids, and checks ready-made. And you can make your own patterned shade from an old roller and a few yards of fabric: Pick a tightly-woven colorfast material like percale or chintz. Hem the sides. Then tack or staple one end to the roller. Hem the other end and

insert the bottom board from the old shade.

Many modern homemakers are experimenting with split bamboo or wood or with matchstick shades. You'll find them in natural and in colors, in sizes to fit most windows. The low prices of matchstick shades make them attractive to budgeters, but because the sticks are thin and widely-spaced remember that matchstick blinds won't give you much shade or privacy.

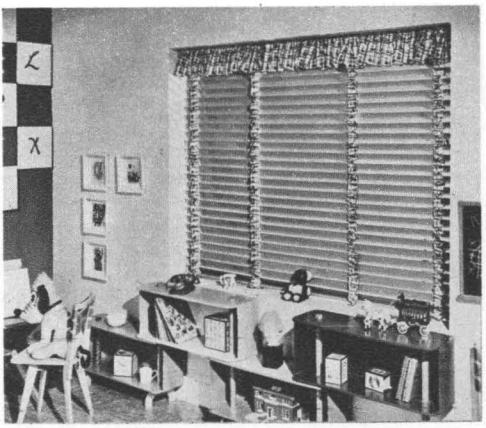
At a large window a conventional shade may look bulky when it's pulled up. In that case consider vertical fabric blinds which run on tracks or vertical bamboo and matchstick blinds that pull back and forth like traverse draperies. (Both of these are fairly expensive—and may be hard to find in many communities.)

Whatever kind of shade or blind you choose be sure to get one that's the right width and length for your window. Decide where you want to hang it (inside the frame or across the outside), then measure the window carefully. Take the measurements with you when you shop; a good guess may be a bad fit.

Freda Diamond matches a fabric coated shade to cafe curtains of same materials to diffuse light.

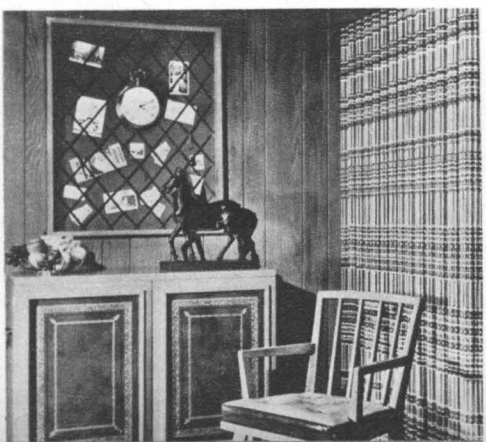
Daystrom photo

Vertical Venetian blinds which run on tracks are better suited to large windows than roll-up shades.



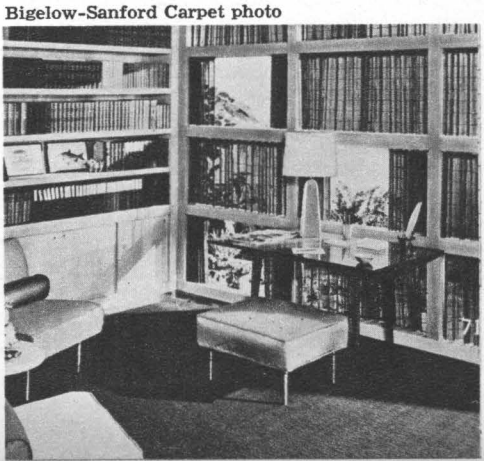
Plaid valance and ruffles tailor-tacked to blind tapes form crisp, easy-to-clean window treatment.

New York decorator Virginia Conner Dick suggests hand-woven wooden drapery bound with leather.



Matchstick draw curtains set in panes solve problem of light control for a modern "window wall."

Bigelow-Sanford Carpet photo



Widdicomb Furniture photo

Sheer panel curtains should be twice as wide as the window so they will hang in full, luxurious folds.

Curtains

Both casual and elegant styles cost little whether you purchase them or sew your own.

CURTAINS are an easy way to dress windows in a modern room because modern favors the tailored styles which you can buy ready-to-hang or run up on the machine in a few hours. Curtains are practical, too, because most of them are made from the kind of lightweight material that washes and irons well. Best of all, most curtains are inexpensive.

In decorators' jargon, a curtain is an unlined window hanging that's gathered on a rod. The modern versions are full-length panels and cafe curtains. Either kind may be sheer or heavy, patterned or plain, casual enough for the bathroom or elegant enough for your living room.

Almost any color goes. Sheer nets and marquisettes lend themselves to pretty pastel tints; heavier denims or linens often look best in rich shades.

To play up your curtains, choose colors that contrast with the walls. To play them down (and you'll want to if you plan to add draperies), try shades that match the walls or the background of the drapery material. White is always right, a wonderful mixer in rooms that have lots of color.

Pattern at the window is always in style and modern designs are calculated to give a flair to your whole room. If you already have plans for a pattern elsewhere, though, get a matching design for curtains or choose a simple geometric design that's a good mixer.

Tiny windows take small all-over designs or close stripes. On bigger windows, try a bold abstract or large-scale geometric.

Tweedy, nubby fabrics are popular so you'll find dozens of different ones to choose from. They're a wise substitute for pattern in a tiny room and a good bet if you want printed draperies over your curtains.

Whether you buy your curtains ready-made or make them at home, you'll find a galaxy of new fabrics to pick from:

- Rayons drape well, wear well. New dyes make some rayons completely colorfast—even when exposed to gas fumes. Many are washable, but check the label.
- Nylons are strong but supple enough to drape gracefully. They wash easily, dry fast. Hang the curtains at the window when they're damp-dry and you won't have to iron them. Nylon fabrics must be sewed with nylon thread.
- Orlon is durable and drapable. It's not

harmed by mold, mildew, insects, sunlight, or even gas fumes. It's easy to wash, requires no ironing.

- Fiberglas is stiffer than some of the other man-made fibers but still drapes beautifully. It's proof against mold, mildew, insects, most stains—and it will melt but not burn. You can wash it, skip the ironing.
- Plastics range from semi-transparent to thick upholstery fabrics; even the thinnest wear well. They resist stains, can be sponged clean. If you sew plastic, be sure to use a long, loose stitch.

Whatever kind of fabric you choose, read the tag carefully. For long wear and easy care you'll need materials that are colorfast and sunfast, cleanable or washable. If you're buying yard goods that aren't marked, ask the salesgirl about them.

All curtains should be sill-, apron-, or floor-length. Anything "halfway" is sure to look skimpy. If you're using draperies too, plan to make your curtains the same length.

Always buy or make curtains extra-full so they'll fall in rich folds. A good rule to remember is that each curtain in a pair must be the full width of the window. The sheerer the fabric the more width you'll need to get a full and luxurious-looking curtain.

Measure, and re-measure, each window before you shop. If you hang the curtains inside the frame a mistake of even one inch may mean tedious re-sewing. If you're hanging them outside the frame, be sure to allow enough width and length to completely cover the wood.

Ready-mades come in standard sizes which may not fit your window exactly. For extra-width, try two pairs of curtains instead of one. For an odd length, get the next longest size and shorten it; don't try to "stretch" ready-mades by lowering the hem.

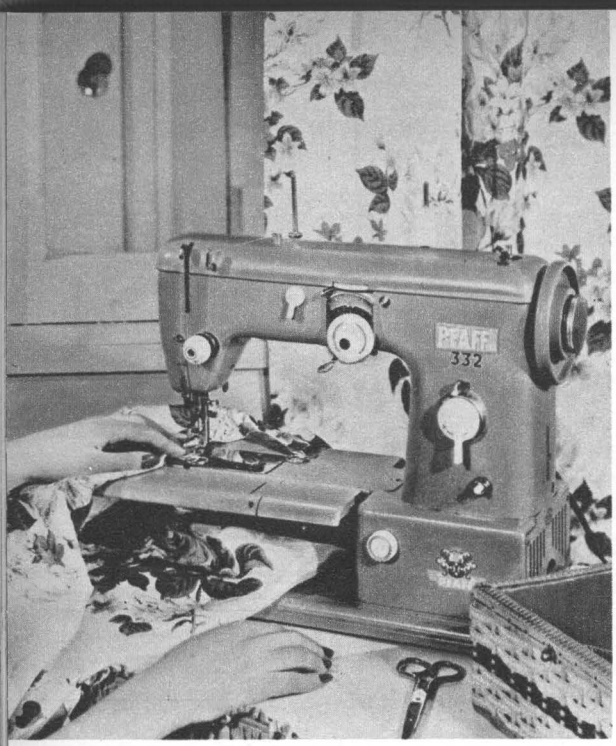
In many cases, you can buy ready-mades more cheaply than you could make your own—especially if you want straight full-length panel curtains.

But for odd sizes, unusual fabrics, or special patterns and colors, you may like to tailor your own curtains. It's an easy job:

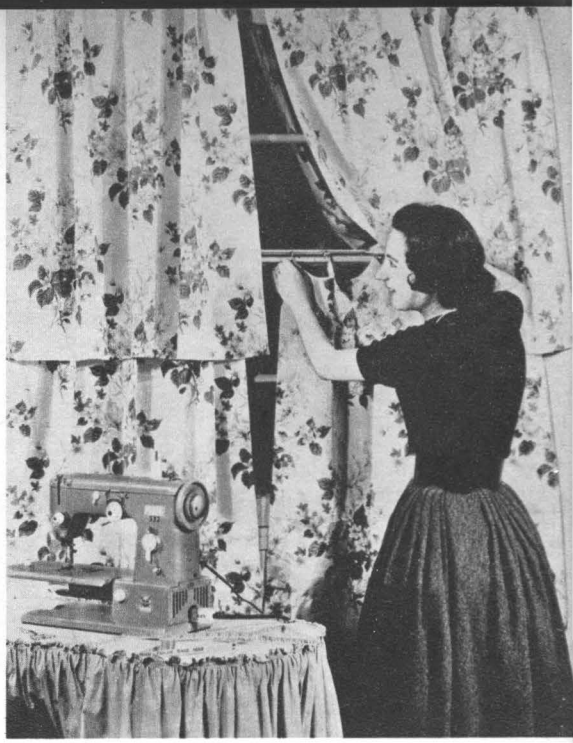
Pfaff Sewing Machine photos

You can run up dacron curtains quickly on your sewing machine. Panel types will take a 3" hem.

A bright floral pattern will dress up any window. Make sure it complements your basic color scheme.



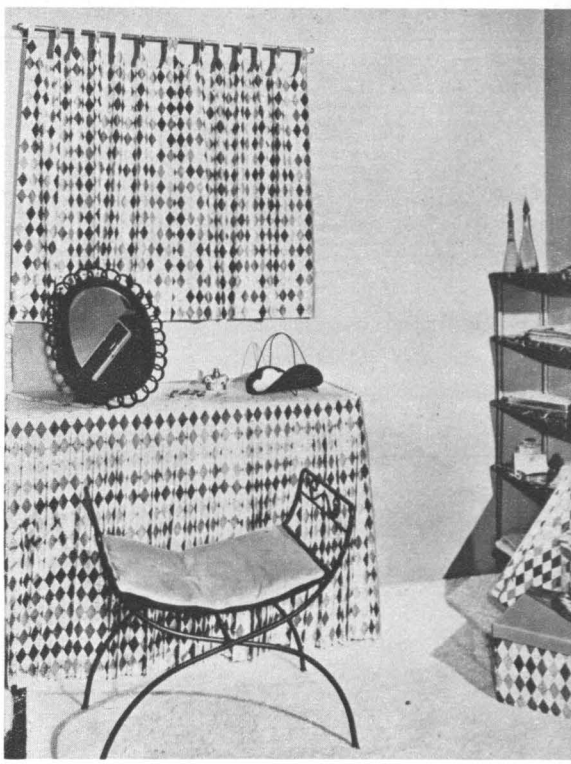
To apply rings to "brise-bris" curtains, cut the top of fabric in scallops and sew rings to peaks.

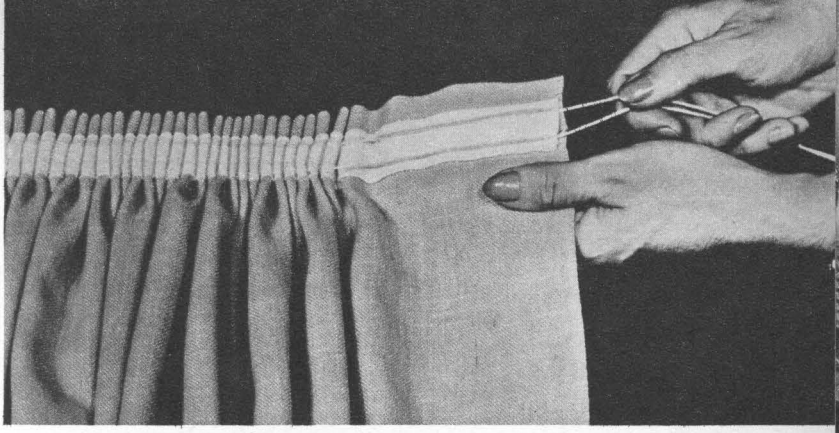


Finished curtains are hung in tiers from two rods. The bottom sections should be sill or apron length.

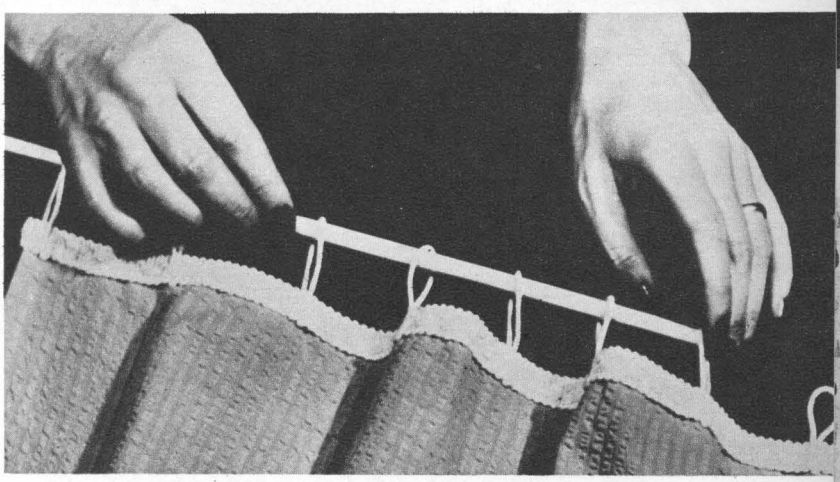
Three wide tiers of fabric, each a different color, decorate the window of this Youngstown kitchen.

Harlequins and confetti of Waverley's Mardi Gras print lend a festive air to this dressing room.





To create perfect miniature cartridge pleats as easily as stitching a hem, apply Shir-rite, an inch-wide tape.



Consolidated
Trimming photos

You can make decorative cafe curtains in minutes with brise-bris heading, a braid with woven-in loops.

PANEL CURTAINS

First double-check the measurements. Cut the fabric into strips five inches longer than the finished curtains will be; this allows two inches for heading, three for hem. If your fabric is patterned you may need to allow more to match it where the curtains meet. For extra-wide curtains you'll sew two or more strips together so allow for pattern matching along the seam.

Trim the woven or printed selvage from the sides of each strip. Sew widths together if your window is wide (each panel in the pair should be at least full window width). Hem the sides.

Turn the top two inches down, tucking under the raw ends. Baste, then stitch along this line. Make the casing to put the rod through by stitching across the curtain again, one inch above the first line. Extra fabric above the casing will be the heading.

Hang the curtains at the window. Pin up the hems the way you'd pin a skirt. Take the curtains down and hem them by hand or on the machine, tucking under the raw edges.

If the curtains are made of heavy material, weights along the bottom edge will help them hang evenly.

CAFE CURTAINS

A pair of cafe curtains covers only part of a window so you'll usually use two pairs, one above the other. Having two separate pairs to move back and forth on their rods gives you maximum control over light and privacy.

Like panel curtains, the bottom pair of cafe curtains should end at the sill, apron, or floor. The top pair should overlap the bottom one by at least two inches, covering the middle rod.

The simplest cafe curtains are made like panel curtains and gathered on the rods with a casing. Be sure to hang the rods before you measure for the curtains—and allow an extra two inches for overlap on the top pair.

For a more formal effect, you may decide to hang the curtains from loops or rings. The traditional way to make such "brise-bris" curtains is to cut the top of the fabric into scallops (use the bottom of a glass as a pattern) and sew rings to the peaks between the scallops. A quicker technique is to stitch ready-made brise-bris tape with woven-in loops across the top of the curtains. This is available at your drapery trimming counter. ▭

Draperies

Attractive draperies can be the making of your room. They add large areas of color and texture or pattern that may unify your decorating arrangements.

TRAVERSE draperies have become synonymous with modern decorating. Their tailored pleats always look trim and smart. The ease with which they open and close to let in the view or shut out the sun assures the kind of comfort and convenience that modern stresses.

Your draperies can be as colorful as your scheme allows. Before you make your choice, though, remember that when the draperies are closed you'll have large areas of color—maybe bigger than the walls if you have a picture window.

A pretty pattern can be the making of

Draperies add pattern while venetian blinds control light, as with this Plastron room-widening arrangement.

your room. Even with patterned rugs or wallpaper you can have a simple geometric design like a stripe or harlequin on your draperies. And if large areas like the walls and floor are plain you'll need figured draperies to give the room variety.

Like curtains, draperies may be made from dozens of fabrics. Take your pick of cotton, linen, silk, rayon, nylon, or Fiberglas in the weave you like best.

Most draperies are made of fairly heavy materials which pleat and drape neatly, but for windows where sun or privacy is no problem you may want sheer fabrics: coarse net, casement cloth, theatrical gauze.

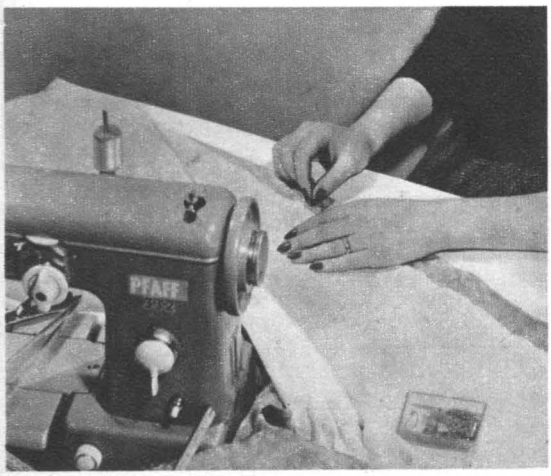
For budget rooms try sheeting, ticking, muslin, plastic, or sailcloth. It's always wiser to use generous widths of inexpensive material than to skimp on fancy fabric. Don't overlook the ready-mades; many sell for less than you could home-make them.

Draperies should always be sill-, apron-, or floor-length. Hang them over the frame in such a way that they cover the top and outside edges of the wood. Each drapery in the pair must be at least as wide as the whole window to pleat and hang gracefully.

To make a narrow window look wider than it is, hang the rod on the wall beside the window—and widen the draperies. To make a squat window taller, hang the rod above the window and let a blind or valance cover the bare wall between the draperies.

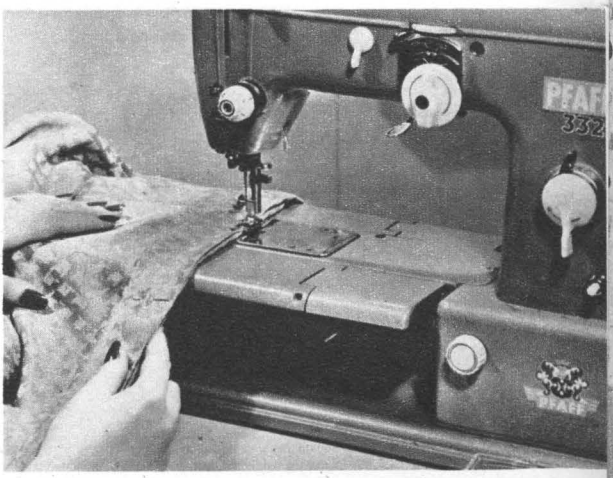
Today most rods are left uncovered and painted to match the walls. If you object to the looks of the rod, though, hide it under a valance of matching fabric or wood cornice.

Draperies may be used in any room, even the kitchen or bathroom. They can be hung



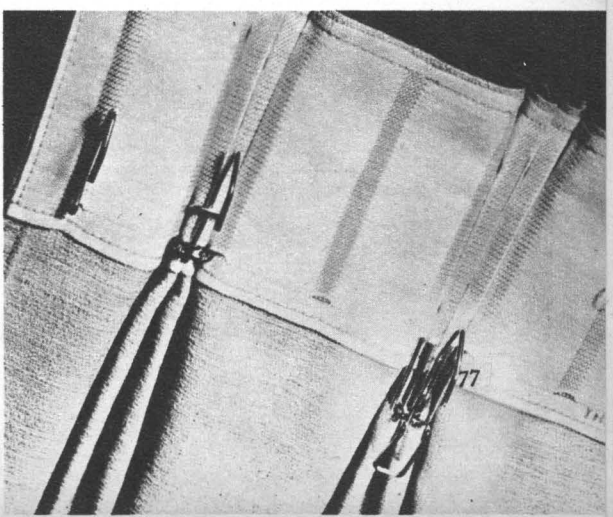
Pin and stitch lining to drapery, right sides facing, to protect it from dust and sun and give it body.

Pfaff Sewing Machine photos

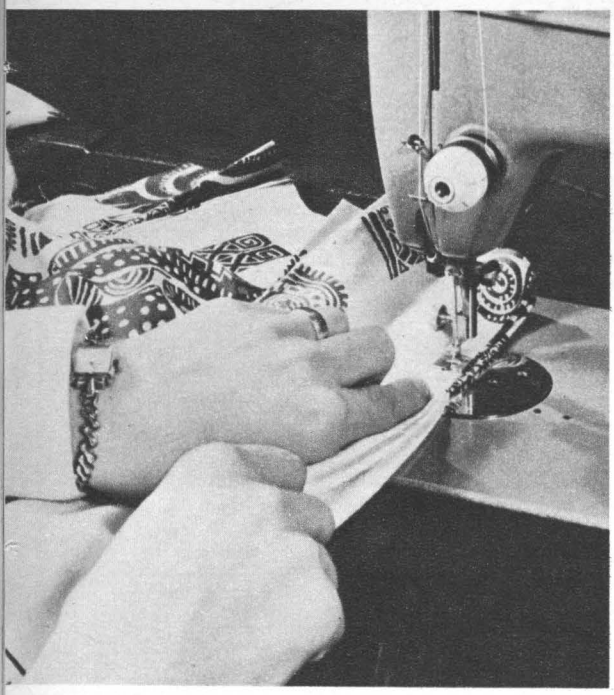


Hem draperies after trial hanging and measuring. Some machines, as above, will stitch over the pins.

Pleats have been added to the top of draperies; weights put in hem; they are now ready to hang.

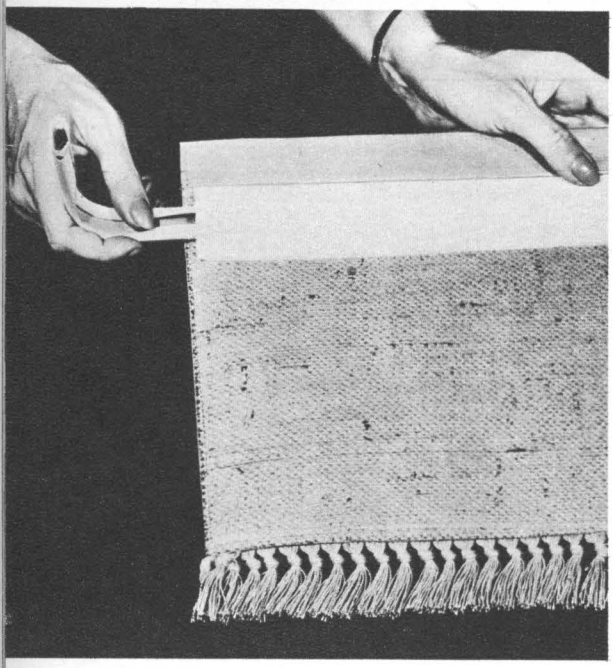


A special drapery tape called Bestpleat, from the Consolidated Trimming Corp., makes pleats easily.



Use the generous extra width you have allowed to make pleats, usually 3″ material for each pleat.

Available at drapery trimming counters is Permette, a 12″ wide firm buckram for making cornices.



alone or with curtains. (The trend is toward draperies only, but you may need curtains to soften bright sunlight or screen an ugly view.)

Unlike curtains which are gathered on the rod, draperies are usually pleated at the top and hooked to the rod. Most of them are lined with lightweight sateen to protect the fabric from dust and sun.

Making draperies takes time, but it isn't hard if you own or rent a sewing machine:

First measure the window for the rod. Buy the rod and hang it carefully; if it's wide use center brackets to keep it from sagging in the middle.

Then measure the window for the draperies. Allow about one inch extra length so the draperies will hide the top of the rod. Measure the sides of the rod as well as the front to figure the total width you'll need for each drapery in the pair. The first drapery hook fits a slot on the side of the rod and you want this extra width to make the draperies reach around the corners easily.

Get out pencil and paper to figure how wide the fabric must be to make draperies that fit your window. Decide how many pleats you want in each drapery (five is generally the minimum) and how much material you'll use in each pleat (usually three inches). Allow four inches between pleats and at each side of the drapery.

Example: For a window 36 inches wide you need a drapery 38 inches wide to hide the side of the rod. Figure five 3-inch pleats: 15 inches. Four 4-inch spaces between the pleats plus two 4-inch spaces at the sides: 24 inches. Total: 39 inches.

The draperies may be an inch or two wider than necessary (they are in the example), but they shouldn't be narrower. Piece strips together to get the right width if your fabric isn't generous enough.

Cut the lining fabric about two inches narrower than the drapery and about four inches shorter. Cut a strip of three-inch buckram the width of the drapery.

Lay the lining on top of the drapery, right sides facing. Allow about one inch of drapery to show at the top. Trim off all selvages. Stitch both side edges together, then turn drapery and lining right side out. (They'll look like a pillow case.)

Turn the top inch of drapery fabric down over the buckram and stitch, tucking under raw edges. Trim the ends of the buckram so it will slip neatly between drapery and lining. Then turn over the raw top edge of the lining and stitch it down over the buckram.

Insert the drapery hooks and hang the unfinished draperies at the window. Then

turn up the hems in both the drapery and lining. Take the draperies down and stitch the hems by hand or on the machine. Add weights along the bottom to make the draperies hang well.

If all this sounds too complicated, there are several short cuts:

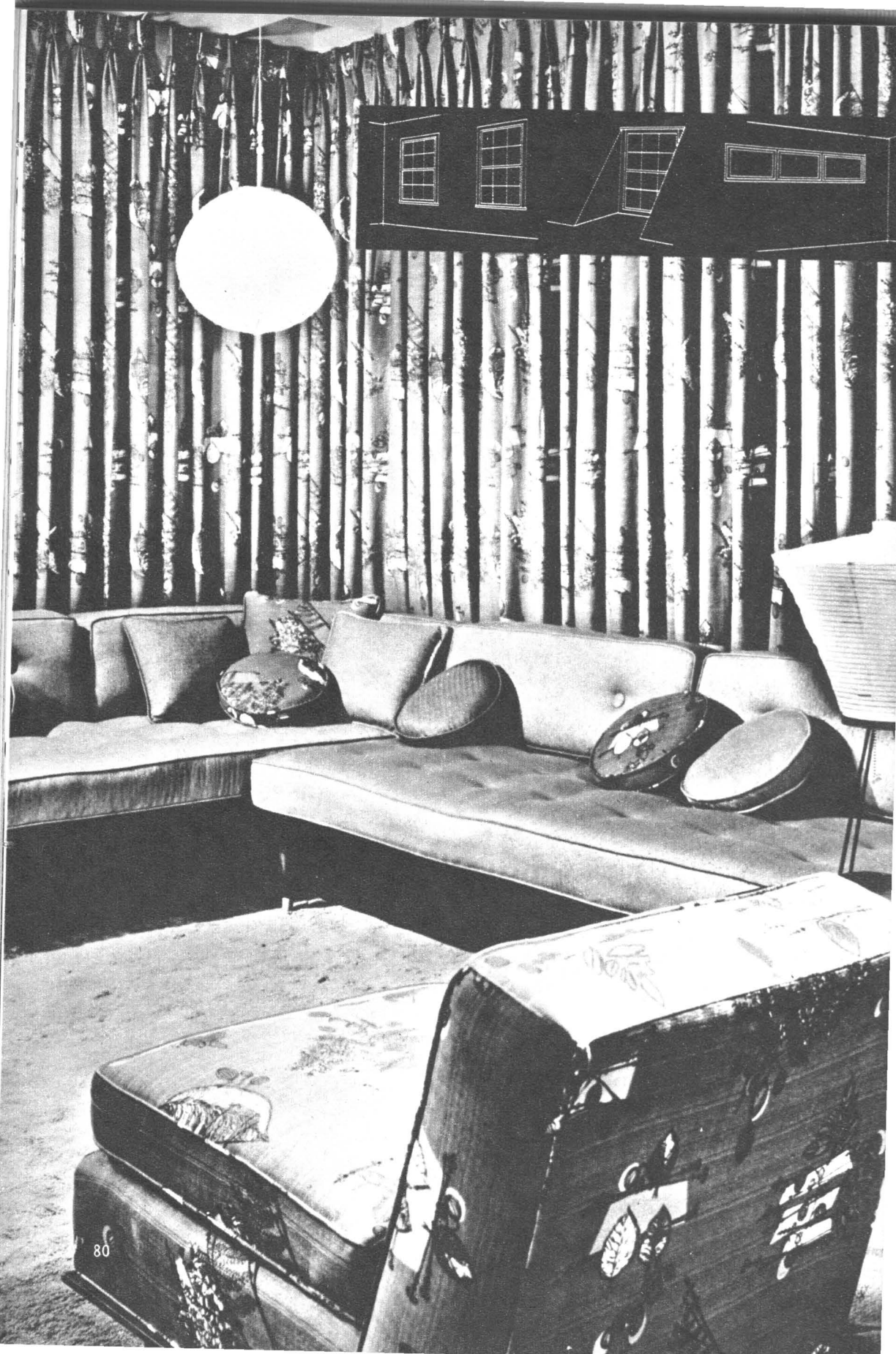
First, you can eliminate the lining. Follow the directions for measuring and piecing, then hem the sides of the drapery and go ahead with the buckram heading.

Second, you can use one of the pleating tapes sold at the notions counter in most drapery departments. This tape is used instead of buckram—and has the pleats already woven or cut into it. It works best with unlined draperies.

Figure the width of each drapery as explained above, but allow only four extra inches of length (one for heading, three for hem). Buy tape to fit the width of the drapery exactly. Then cut and piece the fabric, trim the selvages and hem the sides.

Turn under the top inch of the drapery and stitch the pleating tape across it, following the manufacturer's directions. Insert the kind of hooks the manufacturer suggests—they'll pinch the drapery into perfect pleats. Hang the drapery and turn up to hem. ▭

Color harmony can be carried out in your room scheme by using drapery material for slip covers, as below.



Problem Windows

Special drapery rods, cleverly placed curtains and blinds can do much to offset windows which are badly placed or face an uninspiring view.

ALMOST every house or apartment seems to boast a "problem window." Maybe it's a shoulder-high piano window or an old-fashioned bay with leaded glass at the top. Perhaps it's a door with a big pane of glass that needs covering. Whatever its fault, the problem window doesn't look right with regular curtains or draperies.

In most cases, you can solve the problem in a hurry by getting the special drapery rod designed for that kind of window:

- A bay or bow window is a breeze to dress once you get a rod that's curved or bent to fit its shape. Measuring a curved window is tricky, though, so get instructions from the store first.
- A narrow window widens when the rod is fastened to the wall beside it; a short window seems taller if the rod is hung above it.
- A group of windows along a wall or at a corner look like one big window when they're joined with a single rod.
- Spring-action rods with suction tips let you hang curtains without drilling a hole.
- Ceiling tracks will hold draperies or curtains if there's no window frame for an ordinary rod.

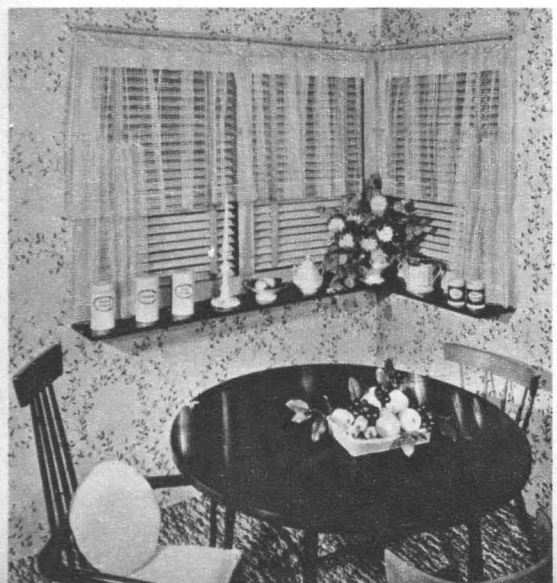
Badly-placed or badly-shaped windows can be neatly hidden under drawn curtains that match the wall. (Other windows in the same room may have another kind of fabric dress-up.)

Stained or leaded glass windows are best covered with full sheer curtains or, if that doesn't hide them, with permanently-drawn draperies. If only the top of the window is colored or cut glass, use a deep valance or drawn blind to mask that section and hang any kind of drapery or curtain you like over the lower part.

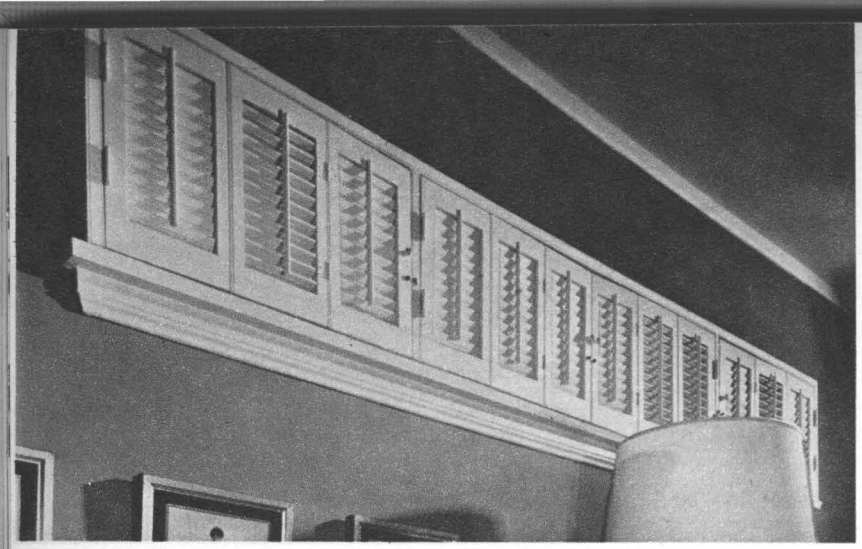
When two or three windows are separated by narrow strips of wall, the happiest solution is to treat them like one big window. Use a fabric or wooden valance (ten to twelve inches deep is average) to tie the window together. Hide the wall between with sheer curtains or a mirror or turn it into a decorative asset by using it

Left, floor to ceiling drapes of Waverly's Saraband print on charcoal cloth cover large corner windows.

Simple, uncluttered curtains such as these by North American Lace go well with small corner windows.

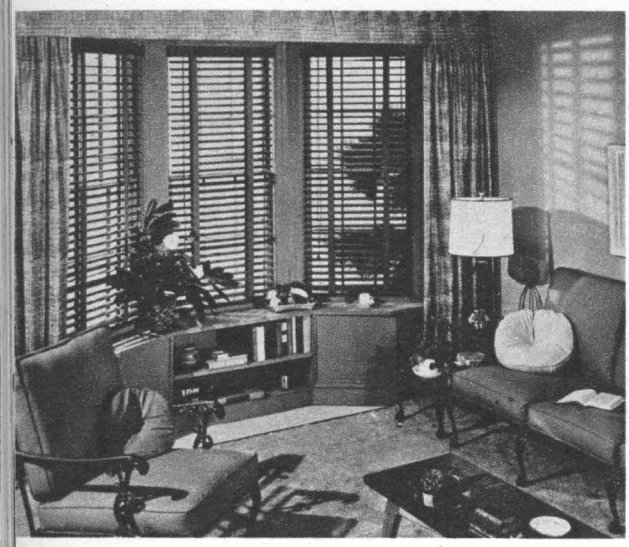


Freda Diamond's window shade with matching draperies would be suitable for over-sized window.



Paul Heinley's movable shutters artfully meet needs of a high window bank.

Built-in shelving adds functional appeal to this bay window. Plastron drapes extend over walls.



Striped, pinch-pleated draperies across corner windows fend off drafts, add sophisticated touch.

for a group of tiny pictures or a strip of potted plants.

Dormer windows will always look like dormer windows. Your best bet is to keep the curtains or draperies tailored and use lightweight fabrics that blend well with the walls around the window.

Doors with glass panels should be curtained as simply as possible. The best answer is to get fabric that matches the color of the door—even if other windows have curtains of another material. Make the curtain full and hang it only over the glass panel; don't try to tie it back or fancy it up—that will only draw more attention to the door.

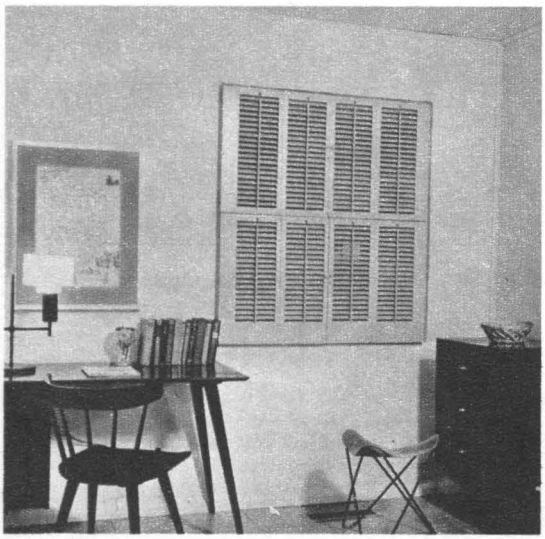
French doors may be covered with draperies or curtains that match the others in the room. Use traverse rods hung far enough out at the sides so the draperies will pull away from the door, or get rods that will swing with the door.

Corner windows can be treated like one big window if they're close together. If they're too far apart for that, play down the space between by choosing fabrics that will blend into the walls.

For a sunroom or porch where you have several walls filled with windows, hang a single rod on each wall to tie the windows there together. Choose a conservative color and a simple pattern for your curtains or draperies so they won't overpower the rest of the furnishings. Paint the window frames to match the draperies or the walls.

Sweeping expanse of Nordic Net camouflages two small windows, lets in air.

Neat sets of shutters are excellent window covering in a boy's room where drapes might look frilly.



Printed, translucent drapes filter sunlight, shut out poor view, give effect of unbroken wall area.
White Carpet photo

Picture windows become problems when they face the sun, the neighbors, or a dismal view—or when you add up the number of yards of fabric you need to curtain them. The usual way to handle a picture window is to hang traverse draperies that pull back out of the way during the day.

If sunlight or view is a problem, though, you'll need blinds or full sheer curtains as well as draperies. Blinds or sheer curtains will give most rooms ample privacy; if they don't, keep the draperies drawn or use fairly heavy cafe curtains across the bottom half of the window.

To spare your budget, you can hang fishnet or theatrical gauze curtains—with no draperies—when the view is good. When the view is bad, try marquisette or voile curtains without draperies; they'll let in the sun, but not the view. Or cover the window with natural or colored matchstick blinds; then you can add draperies when you're able to afford them. For sun control and nighttime privacy, turn to cafe curtains or draperies made from inexpensive fabrics like muslin sheeting, denim, or sailcloth (even burlap will do if you won't need to clean the draperies).

Occasionally, you're faced with a window that can't be curtained because it's too tiny, too high on a wall, or in a spot (like the laundry or bathroom) where curtains would be too hard to care for. In cases like these, your best bet is simple blinds or shades with, perhaps, a few potted plants to soften the lines of the window.

Sofa and end tables divide this room into sections. Coffee table, chairs complete conversation group. Dunbar photo

What Goes Where

An easy way to discover a workable arrangement is to plan dream rooms with paper cut-outs of furniture you own and things you want to buy.

PLANNING walls, floors and draperies is only the first step in decorating. You need to add furniture to sit on, eat from, or work at before you can live in a room.

Get out your floor plans again and decide what furniture you want and where you'd like to put it. Plan dream rooms—without worrying too much about what you own or what you can spend.

Dreaming is fun and it has its practical side, too. Arranging imaginary furniture will help you decide how your rooms should look and work. It may suggest new ways to use things you have; it certainly will be a guide for you when you go shopping.

If you already have your furniture, try to work it into your ideal rooms. But make notes on the margin of your plans to show the pieces you hope to add or change later. Decorating is never done—and some of your dreams may come true in a few years.

Start with the front hall and "furnish" every room with paper cut-outs drawn to the same scale as the floor plans. (Cut-outs are easy to move and they let you try different groupings without erasing and spoiling your plans.)

Double-check your lists of family activities as you go along to be sure they can use the rooms the way they want to. Like color schemes, furniture arrangements must be tailored to suit your own needs. The right arrangement is the one that works.

Put the essential furniture in place first, then add the extras. Arrange the pieces that will be used together in one group whenever you can. (You may want to rearrange for a party, but you don't want to have to shift chairs every time you watch

Good planning is evident in arrangement of daybed, chairs, convenient tables and movable overhead lamp.

Herman Miller photo

television, if this is frequent pastime.)

In the living room, for example, begin with a place for talking—a sofa, easy chairs, end tables that are close enough for comfortable conversation. Then group furniture for other things you do in the living room: watch television, play Scrabble, eat buffet suppers, write letters. Your main area may serve for some of these extras, but in many cases you'll need separate groupings.

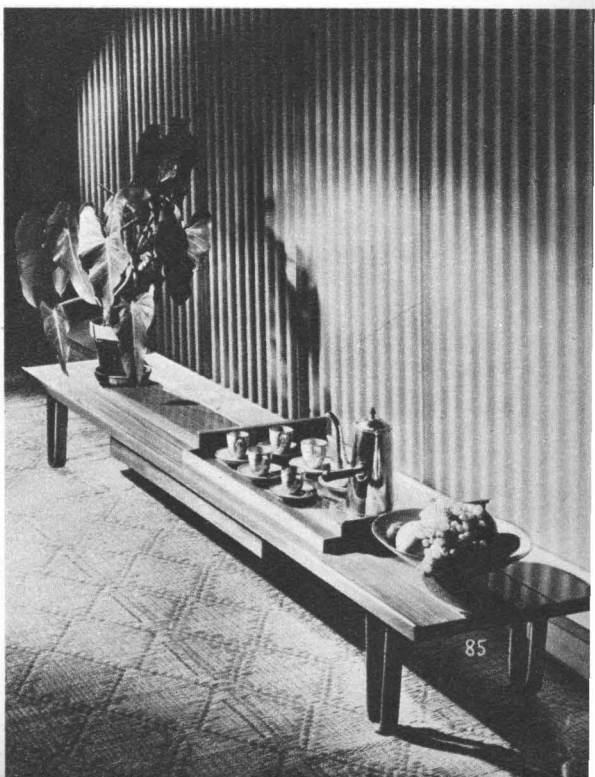
Each room in the house will follow a similar pattern. Start with the most important furniture group, then arrange others that are necessary for your family's doings.

In the dining area, your plan will begin with the table and chairs. In the study, start with the desk. In bedrooms, start with the beds.

Every room needs some empty spaces too. Leave traffic lanes open so you can walk through the room easily; thirty inches is a bare minimum, thirty-six is better. Allow extra inches around the dining table for serving, around the bed for changing

Dunbar photo

Even your entrance hall can be given character. This seven foot walnut coffee table adds style.



Waite Carpet photo

Here furniture and accessories are grouped on either side of fireplace for "informal balance."

Molla Furniture photo

If you place table and chairs against one wall of dining area you'll have space for other furniture.

Dining and living areas are separated by L-shaped sofa backed by a cabinet plus woven screen.

Bigelow-Sanford Carpet photo

linens. Clear space for doors to swing in. And don't forget that you'll want knee-room between the sofa and the coffee table in front of it.

Whatever your furniture, you'll want to "balance" its arrangement. In a completely balanced group, you'd place matching pieces at equal distances from one point (a pair of identical chairs beside the fireplace, for instance). This carefully calculated kind of arrangement is called "formal balance."

For modern rooms, "informal balance" will serve as well. Instead of using matched pieces, you can have similar ones or you can balance one big piece with two small pieces. (Two chairs or a table and chair at one side of the fireplace will balance a sofa on the other side.)

Big pieces of furniture like sofas and chests should be parallel to the walls or at right angles to them. Cater-cornered arrangements waste precious space, look unbalanced.

Avoid placing all the high or bulky furniture at one end of the room—the other end is likely to look bare by comparison.

Arrange to have upholstered or slip-covered pieces far enough apart so their fabrics won't conflict with one another. It's always wise to put at least one wood piece (an end table or small chest is enough) between two pieces of upholstery. In the same way, try to separate wood pieces with colorful upholstered chairs or ottomans.

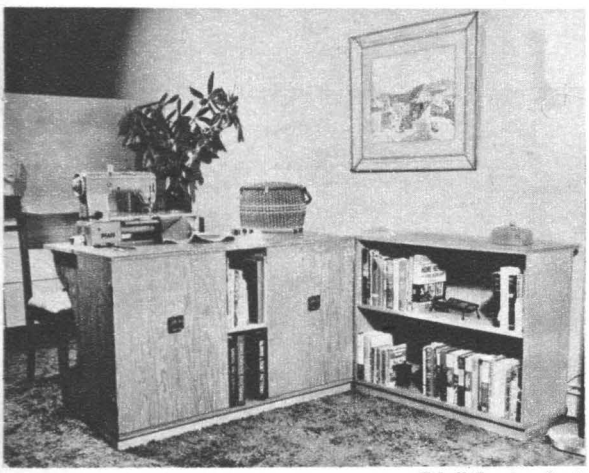
There are an infinite number of ways to group furniture, but some arrangements have become classics because they suit so many rooms. The sofa or loveseat with end tables at either side is a good team in any living room. (Those tables don't need to match, but they should be about the same height.) Put a low table in front of the sofa and place chairs at each end of the table—and your room is well on its way.

A pair of chairs, with or without end tables, work well beside most fireplaces. For space-saving try another old favorite: a desk at right angles to the wall with the desk chair at one side, an easy chair—its back to the wall—on the other side.

Most dining rooms center around a table and four chairs, but there's no reason why the table must stand in the center of the room. Place it close to a window or against a wall instead. It will be just as comfortable for dining—and leave more space for a desk, sewing machine, or whatever else you want to add to the room. (A drop-leaf table takes little room, but be sure to allow enough space so you can put up the leaves easily at meal time.)

Your bedroom will probably be planned around a double bed with two end tables or twin beds with a night table between. But if it's to do double duty as a sitting room, try putting the beds in a corner.

When a room must do two jobs, you may want to use the new room-dividing bookshelves or cabinets to separate it into two areas. Or you may prefer to get that effect by turning a large piece of furniture like a sofa at right angles to the wall.



Pfaff Sewing Inst.

This cleverly designed sewing corner is created by a storage bookcase which swings out from wall.

Circle of polished wood fitted into hutch cabinet becomes a compact breakfast, lunch or snack table.

To conserve space, decorator Ormond B. Riblet suggests a convertible den-bedroom. Note "formal balance."

Dual purpose desk by Wormley for Dunbar has shelves that back drawers, dining table size drop leaves.
Sheaffer Pen photo

Your Money's Worth in Furniture

Look for fine workmanship in your furniture selections. Modern manufacturing methods make possible excellent pieces at moderate cost.

MODERN furniture is made by hundreds of different companies and each manufacturer has his own designs. The term "modern" covers many lovely pieces of furniture as well as a great number of ugly pieces. Some modern furniture is very expensive, some is unbelievably cheap.

Before you buy any new furniture for your home, therefore, you'll want to go window shopping. Haunt the stores; study the magazines and newspapers; visit the museums; take a second look at things your friends have.

Furniture is a long-term investment so it's worth taking the time to compare styles, qualities, and prices. The more you see, the better you'll know what you want.

Your best buys are simple designs that will never go out of style. "Fad" furniture may look smart today, but it will be dated in a few years—and every woman knows how out-of-style last year's fashion can be.

Check each piece for the way it does its job. Look inside dresser drawers to see

Light magnesium is new material used for frames of pieces by Dwight Furniture Co. of Grand Rapids. Finish is gold or pewter; upholstery is rubber.

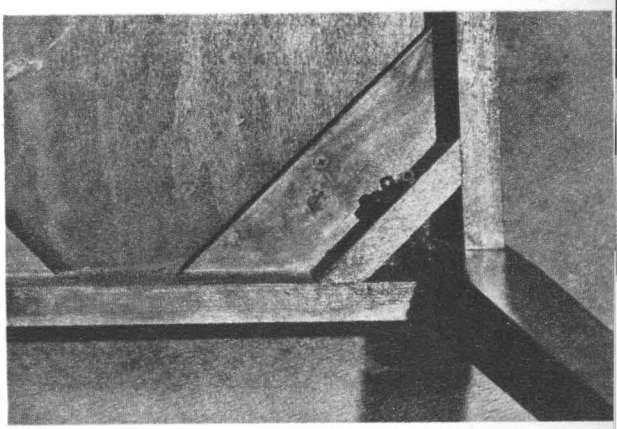
Turn pieces over before you buy. Corners, as at right, should be firmly braced, screwed, glued.

if they have dividers or removable trays; try to find buffets and bookshelves with movable shelves. Sit in chairs—and stretch out on beds. Be sure trick mechanism in things like sofa-beds and two-height tables will really work.

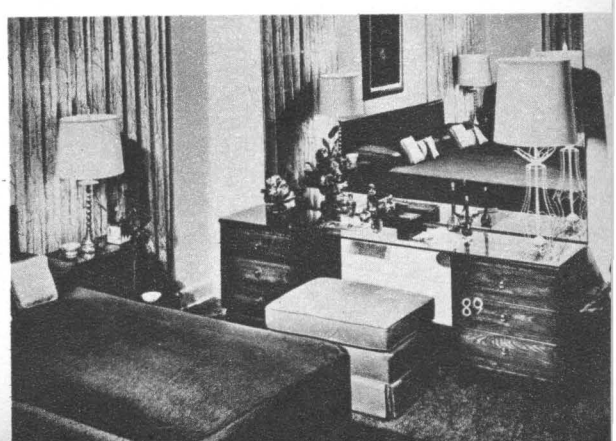
When you've decided on the things you like best, take your tape measure and room plans to the store. Double-check sizes and upholstery colors to make sure they're right.

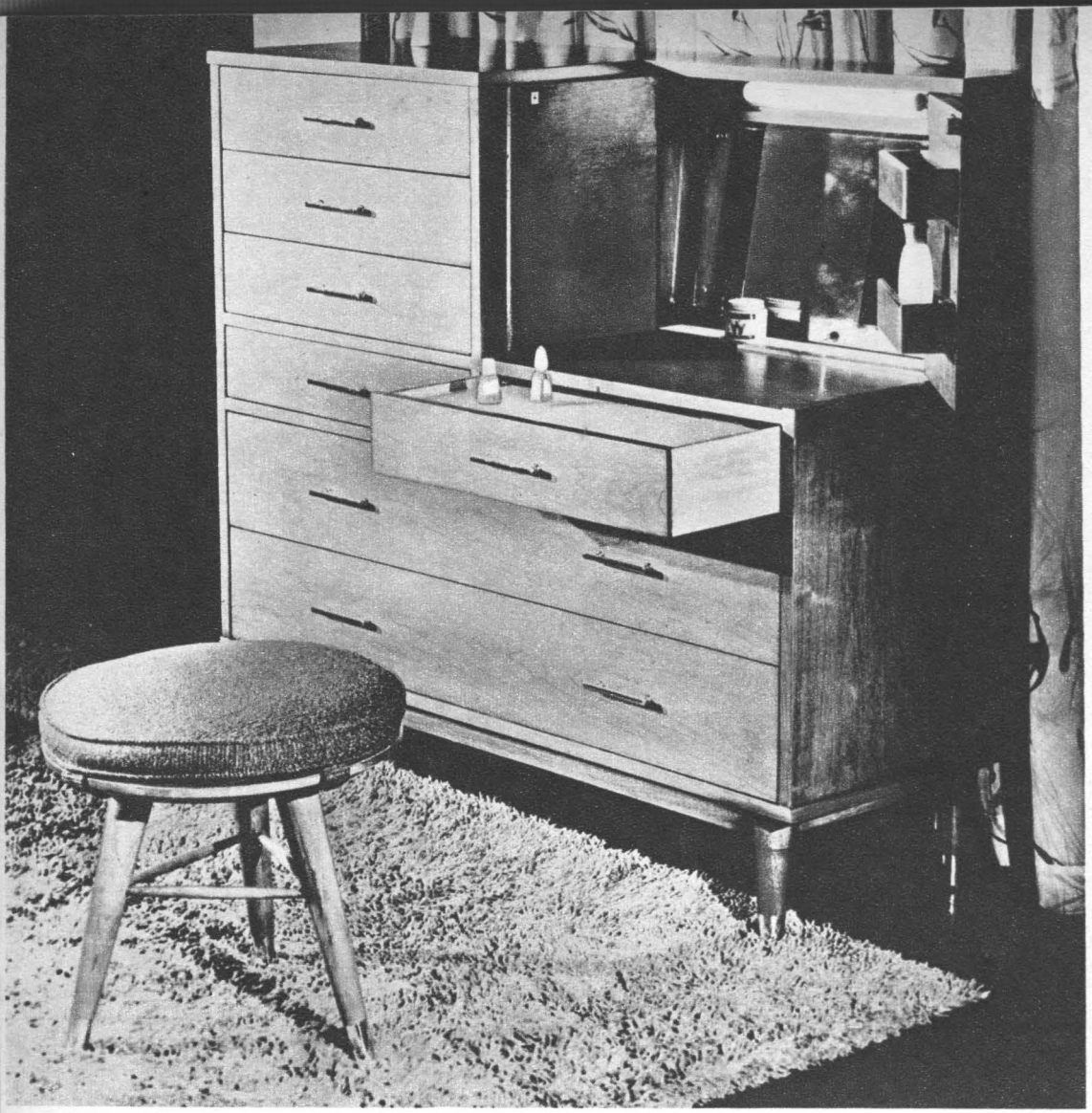
You may not find furniture in exactly the sizes you planned, but a tape measure will save you from buying a chest or table that wouldn't fit the space at all. Remember that much furniture looks smaller in the store. A sofa that seems "average size" in a display may prove inches too long for your "average size" living room wall.

For lasting pleasure, you'll want the best quality your money can buy. Although top prices usually mean top quality, this simple rule of thumb may not apply every time. In some cases you'll pay extra for exotic woods or fancy fabrics; some pieces might



Small chests can become a vanity when joined with plate glass top. Mirror adds inexpensive style.





For money saving, choose pieces like Drexel vanity that combines storage, desk drawer, lighted mirror.

be costly because only a few of them are made.

In wood furniture, the kind of wood itself will tell you a good deal. Quality furniture is usually made of hardwoods like mahogany, cherry, or walnut.

Softwoods such as pine and fir cost less—and are most commonly seen in unfinished pieces. A dull, satin-smooth finish shows that a lot of labor went into preparing the wood (and probably the piece of furniture).

Most modern furniture mixes solid wood with veneer. Legs, stretchers, arms, and such are made of solid wood. Flat surfaces like table tops and drawer fronts are generally veneer.

Solid wood can be carved and shaped easily, but large surfaces tend to warp, swell, or crack. Veneer (or plywood) is a sandwich of paper-thin wood layers glued tightly together; because the outside surface is only a thin layer manufacturers can afford to use the finest woods and match the handsomest grains. Well-made veneer will stand all kinds of climates, but deep scratches or dents may ruin it.

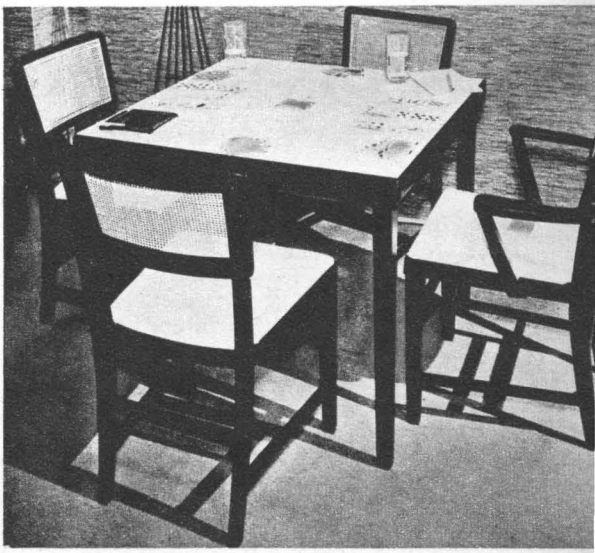
Fine furniture is held together with wood joints (mortise-and-tenon, dowel, tongue-and-groove, or dovetail joints) because they are stronger than glued-and-screwed or glued-and-nailed joints. In most places the joints are hidden, but you can check the sides of drawers, the backs of chests or cabinets—and ask the salesman.

Legs should be reinforced with corner blocks that are screwed and glued to the bottom of the chair seat or underside of the table. Drawers and sliding shelves need

Your money goes farther when it buys pieces that can move about, and look well indoor or outside.
Ficks Reed Furniture photo

Table at lower right, by Norquist Products, has impervious Panelyte top, chairs that slide under.

Sheaffer Pen photo
Vanity-desk is another product of modern design which saves buying two items, adds extra room.



guide rails to slide straight. The inside of drawers may be shellacked or waxed in top-priced furniture. Edges and details of carved designs must be sharp and clear.

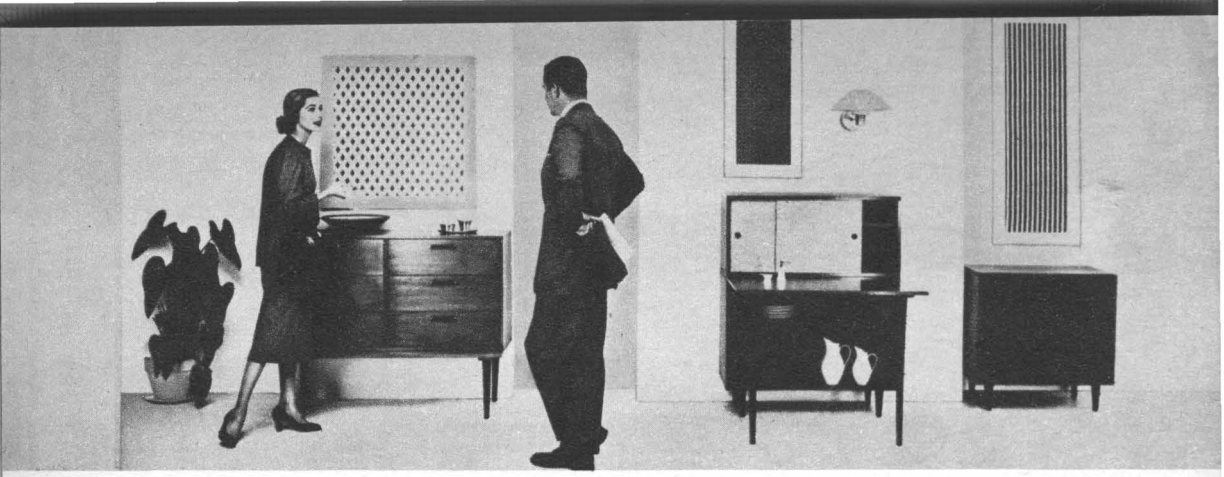
Wrought iron, steel, aluminum, chromium, and brass are popular in all kinds of modern furniture. Be sure the metal is shaped carefully and jointed tightly. Check metal knobs on chests and desks for smooth edges.

In some cases metal is weatherproof, in some it is treated to resist tarnish, in others it is lacquered to keep its luster. Ask the salesman what wear you can expect and how the manufacturer suggests you care for metal parts.

Most upholstered furniture starts with a wood frame. Like all wood furniture, this frame must be made of hardwood and held together with wood joints if it is to last.

You can make a comfort test by sitting in the chair or sofa and prodding the arms and back with your fingers to make sure they have the bounciness you want. Chances are that if the upholstery fabric is good other materials you can't see will be. If the fabric is cut and seamed neatly and exposed wood parts finished well, you can be fairly sure that the rest of the workmanship has been careful, too.

Tightly-woven upholstery fabrics can take hard use without fraying, stretching, or wrinkling. Smooth fabrics tend to outwear heavily textured ones, heavy fabrics usually last longer than light ones. Ask to see a separate sample of the upholstery fabric if you find it hard to judge the weight or weave. ▭



Shop for adaptability in your furniture. Pick pieces that can serve several needs and look well for years.

Bargain Furniture

Bargains are not made by how little you pay but how much you get for your money. Modern materials offer many values.

WINDOW shopping is great sport, but the game stops when you check price tags and total the cost of the things you need. The loveliest furniture seems to be the most expensive; copies are seldom as smart as originals. Cheap furniture looks tempting, but in the long run these short-lived "bargains" turn out to be extravagances.

Luckily for you, there are a number of ways you can save money safely. Window shopping itself is one if you keep your eyes open for sales and read the ads carefully. Visit as many different stores as you can; sometimes you'll find prices vary on the same piece of furniture.

Toss tradition aside if you find that furniture made from new materials like wrought iron, molded plywood, or plastic can fill your needs. Many such materials can be produced cheaply and turned into furniture more economically than the conventional woods and woolens. You'll be happier with a top quality wrought iron chair than you would be with a low-priced wood chair which has been nailed together or made of inferior lumber.

Look for chest-desk or chest-vanity combinations, for sofa-beds, for two- or three-height tables, for coffee tables with drawers or special storage compartments.

Small chairs and tables that are light enough to move easily can go with you to any room where you need them. A table on wheels is an end table, a tea cart, or a portable bar—depending on what you want.

Think of furniture in long-range terms and you'll discover more real bargains. A mattress and springs make a comfortable sofa now, and will be a bed for your guest room later. You don't have to stint on quality because the "temporary" piece has a permanent value—yet it costs less than a fine sofa would.

An iron dining set that will grace your terrace some day may serve in the dining area now. A qualitv card table with folding chairs is a good investment and another fine temporary solution for the dining room. Wicker armchairs that you put in the living room may move to a porch.

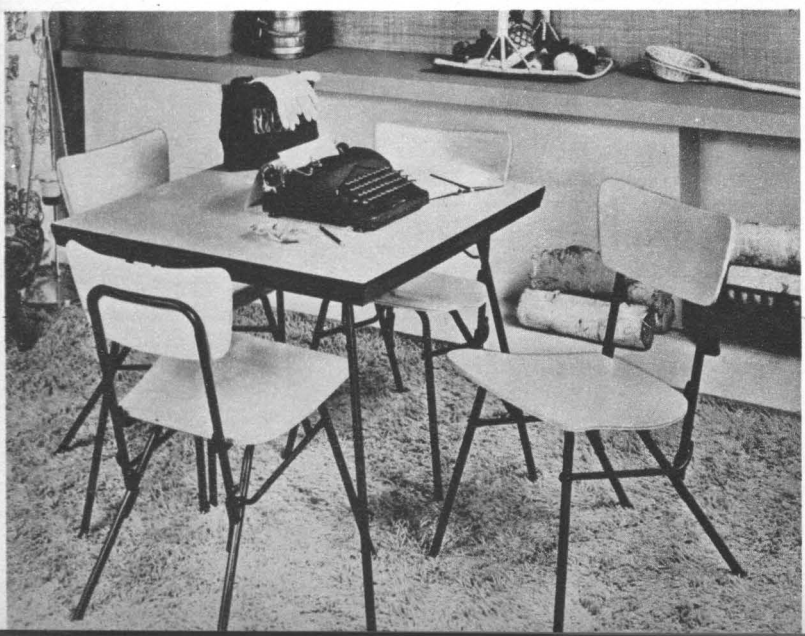
Unfinished furniture is a favorite dollar-stretcher. Most pieces are simply styled so they'll suit a modern room. Many of the shelves, chests, and cabinets are designed for stacking or lining up along a wall.

With a smooth finish, perhaps in color, unfinished furniture is handsome enough for any room. For extra elegance you can change the knobs, add metal legs, or put a piece of marble or glass on top.

Because unfinished furniture is usually mass-produced from softwood, it's a good idea to examine each piece you buy for dents, scratches, or stains. If you plan to stain and shellac the wood, check the pattern of the grain carefully. ▭

Furniture which can give you more room to live is a bargain. To the simple but severe lines of early designs have been added upholstery for added comfort. Pieces like these by Allan Gould Designs, Inc., shown above, can furnish a room without seeming to crowd it. Wrought steel, foam rubber, walnut, and micarta are utilized.

Tea wagon, below, is typical of the many multiple-purpose pieces that can stretch your decorating dollar. Designed by Milo Baughman for Murray Furniture Co., it is of wrought iron with maple trays, brass trim, and can prove useful indoors or out.



Bridge table and chairs which could double as a dining set are made by Cavalier Space Maker Furniture Co. Seats of folding chairs are plywood, table top is of impervious plastic.

Make Your Own Furniture

Modern design makes possible beautiful pieces by the home craftsman, easy ones for the handyman.

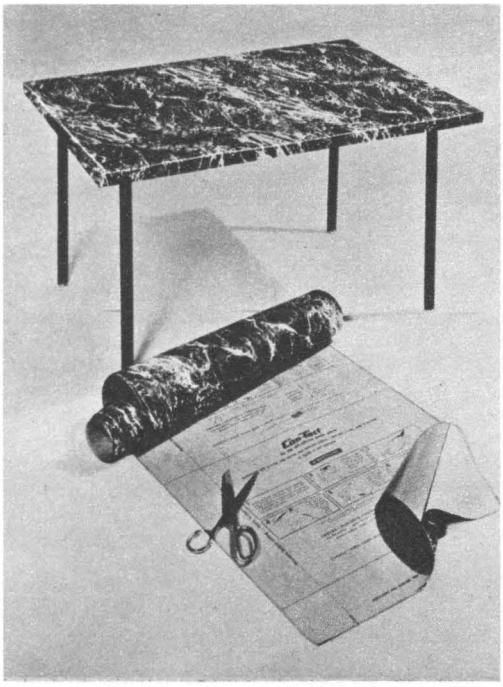
MODERN furniture is so simply designed that even an unhandy man (or his wife) can build it. New materials like do-it-yourself aluminum and plastic, decal-type veneers, and ready-made legs make the job go faster than ever.

All you need are imagination, a few spare hours, and a basic tool chest—hammer, screwdriver, bit and brace (for drilling holes), and saws.

If you've never made furniture before, you'll want the kind of project you can finish in a hurry. Later, when you're sure of your skill, you can tackle the tough ones. Fawcett Book 215, BUILD YOUR OWN MODERN FURNITURE, describes a number of projects.

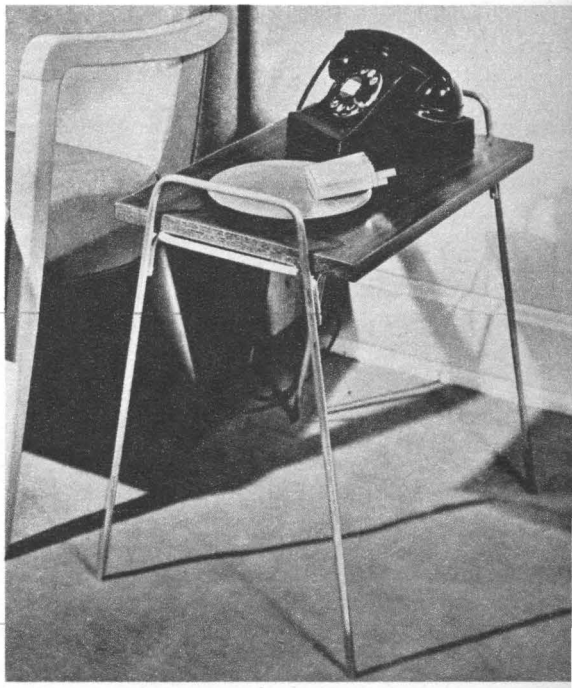
Remodeling pieces you own is a good way to start. Try changing hardware on an old buffet or adding ready-made legs to unfinished chests. Cut down a Victorian pedestal table to get a coffee table. Give your dining table a marbleized plastic top (new contact bond cements make it easy).

Knock-down furniture will show you how tables and chairs are constructed. And



Con-Tact, by Comark Plastics, is waterproof plastic that has adhesive back and can be applied without water, paste, or tools. Various prints are available.

Monsanto photo



The occasional table, upper right, is a simple job for the handyman. Aluminum tube forms the legs. Fawcett Book 257 shows other aluminum projects.

Reynolds Metals photo

A table cart, by Russel Wright, is one of six pieces which six top designers have created for home building. Plans are 25c from U. S. Plywood.

Plywood, as used in the cabinet shown left, has made home building of furniture simple and easy.

putting pre-cut pieces together takes only a few hours.

The next step is to make furniture from scratch. Begin with one of those simple modern tables that are just a slab of wood with four legs. Ask the lumber dealer to cut the top to size or—if you want to make a dining table—buy a flush door. Get four flanges and four iron pipe legs (threaded at one end) at a plumbing supply store; fasten the flanges to the bottom of the table and screw the legs into them. Or get ready-made legs from a lumber or hardware dealer or mail-order house and screw them to the bottom of the table. Sand and finish the top—and the table's done.

Using pre-cut lengths of wood and plumbers' pipe is a shortcut to shelves, too. Have the plumbing supply store thread both ends of the pipe so you can screw flanges on both top and bottom. Put rubber crutch tips at the bottom of the legs to protect your floor or rug.

All-wood shelves are only slightly more difficult. Get wood cut to size (remembering that inside shelves will be shorter than the top one), then nail or screw the pieces together. For a slick finish use a nail set and a bit of plastic wood to hide nails. Paint or stain the shelves to suit your room.

Cabinets sound hard, but basically they're only wood shelves with doors on them. Chests are a breeze to make if you can get ready-made drawers. Even desks are a possibility if you copy the simplest modern designs and substitute cabinet space for drawer space.

Aluminum pipe and sheeting can be bent or cut with simple tools—and opens the way to professional-looking tables and desks like those shown. Your dealer can supply you with detailed directions.

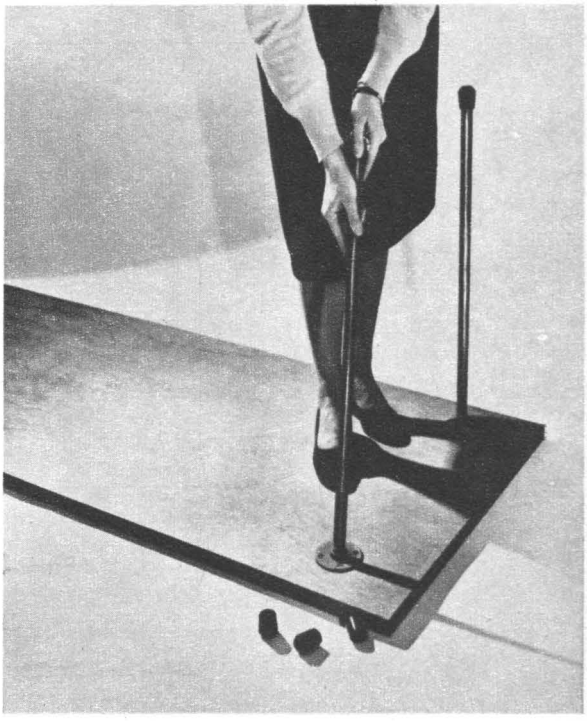
Fir plywood is welcome in modern homes —and in every handyman's workshop. It's both low in cost and easy to work with. Here, too, the manufacturer or lumber dealer has plans for dozens of different pieces of furniture you can make.

Decal-like veneers (just wet and slide into place) and plastic sheeting which can be cut with a coping saw and cemented to most surfaces put beautiful wood and marble finishes within reach of the home craftsman.

For more ambitious projects you'd do well to arm yourself with expert training. Most communities have adult woodworking classes at the local schools where you can master tricky techniques and get acquainted with power tools.

Changing a flush door into a table is a simple project for under $20. Beautiful woods are available.

Pipe flanges are screwed to the door; lengths of pipe for legs are screwed in; crutch tips added.



McKeown photos

If door has been previously stained and finished, table can be ready to seat ten in 20 min.

With short brass legs threaded and cushions or foam mattress, table doubles as a low sofa.

Easy Furniture Finishes

Refinishing and finishing furniture are not complicated tasks—any housewife can do them.

Storage unit designed by George Nelson for U. S. Plywood may be painted in contrasting colors. The plans are available for 25c.

You may wish to change the wood's tone by staining. Use pigment oil stains for softwoods, oil or water stain for all hardwoods.

IN most decorating schemes, there's a piece of furniture that needs finishing or refinishing. Both jobs take patience and elbow grease, but they're both simple enough for you to tackle alone.

With home-built, knock-down, and unfinished furniture, you have bare wood that's ready to be finished. But older furniture which is already painted or varnished must be stripped down to bare wood first. A new finish will only accent old scars if they are very deep or prominent.

Before removing an old finish, move the piece of furniture to a spot where you can move around it easily. Remove doors, shelves, and drawers if you can. (It's simpler to handle these small parts separately.) Take off handles, knobs, and hinges.

Either liquid or paste type paint-and-varnish remover will do. Paste won't run, though, so it may be easier for a beginner

to handle. Brush or spray a heavy coat of remover on a small part of the surface at a time; one square foot will keep you busy until you master the technique.

When the old finish wrinkles, scrape it off with a broad putty knife. Use steel wool or an old toothbrush to clean out curves and corners. If you're dealing with three or four layers of old finish, you may need a second, even a third, coat of remover to get it all off.

If you've used a wax-free remover, clean off the last traces of remover and finish with steel wool dipped in remover. If the remover has a wax base, clean the wood with steel wool or a cloth soaked in wood alcohol or turpentine.

Repair dents and deep scratches (check new pieces as well as old ones for such marks) with wood plastic. Fill the hole almost full, then, when the piece is finished finish filling the scar with stick shellac that

matches the finish as closely as possible.

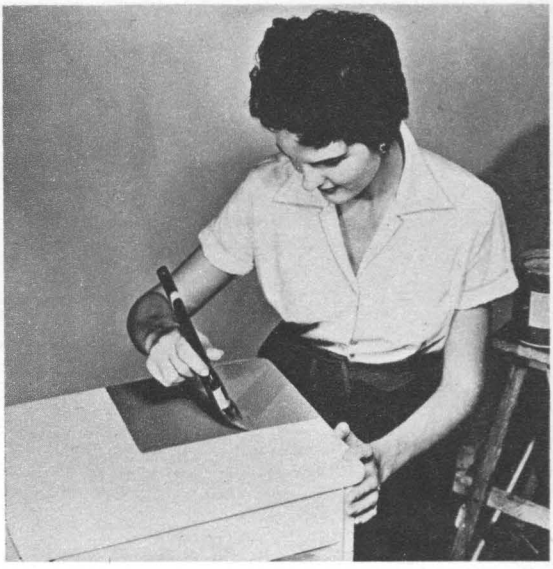
Raise dents (you may find these in new pieces, too) with an iron, a damp cloth, and a bottle cap. Place the cloth over the dent, the cap on top of the cloth directly above the dent. Rest the hot iron lightly on the cap.

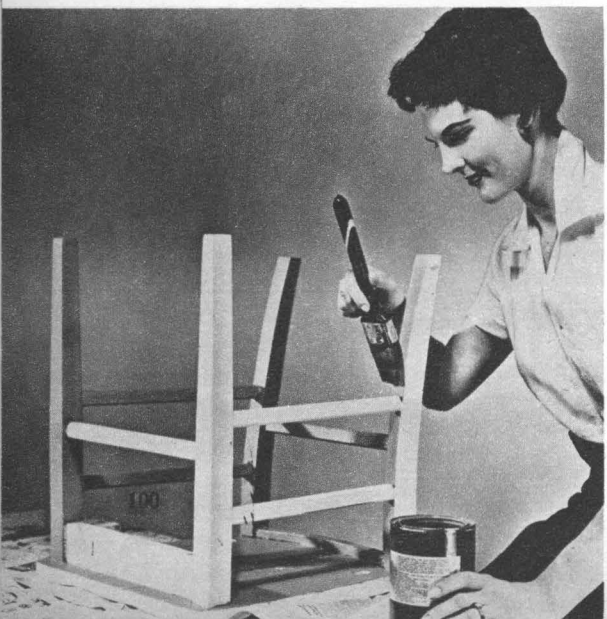
If legs or rungs are loose, pull the pieces apart carefully. Remove old glue with sandpaper or a round file, trying not to shave off any wood. If the pieces fit tightly, re-glue them and put them back together. If the joints seem loose, wrap thread around the ends before and after brushing on glue. Use small C-clamps or heavy clothesline to hold pieces tightly until the glue dries.

For a natural finish, you can use wood sealer, wax, varnish, shellac, or a clear lacquer.

Penetrating wood sealer is foolproof and stands up to hard use. You can get clear, stained, or colored sealer. Dust and sand the wood, then apply sealer according to directions on the label. For a sturdy finish, use three or four coats, sanding and dusting after each one dries. For a satiny gloss, rub the wood with oil and pumice powder after the final coat.

Wax is the final finishing coat for every piece of furniture, but you can use it alone, too. A paste wax with carnauba base will give the wood a lovely sheen. The secret of a good wax finish is to use many thin layers of wax and a lot of polishing.





Wrap sandpaper around wooden block for level results, splinter protection. Sand with the grain.

Avoid brushmarks and streaks by flowing enamel on in small squares. Remove any loose bristles.

Set small chairs and tables upside down on a layer of newspapers and paint the underneath parts first.

Paint chair rungs from top to bottom so that you can catch and smooth drips as you work down.

Pittsburgh Paint photos

Shellac is the handyman's favorite finish. Dust and sand the wood, then apply shellac that's thinned with wood alcohol until it flows like water. Give the wood three or four thin coats, dusting and sanding each one when it's dry.

Varnish's satin-smooth finish is proof against heat and alcohol so it's popular for table tops. Look for quick-drying types, flow them on quickly without brushing back. Sand and wash between coats.

Brushing lacquer is harder to apply than most other finishes, but it dries fast and strong in a few hours. Use lacquer primer for the first coat, lacquer thinned with lacquer thinner for finish coats. Sand lightly with wet, fine sandpaper between coats.

To change the wood's tone, stain it before you finish it (unless you're using penetrating wood sealer with stain mixed into it). Choose pigment oil stains for softwoods like pine or fir, penetrating oil or water stain for hardwoods like maple or birch. Follow directions on the label.

For a color finish, you'll get best results with enamel or brushing lacquer. Enamel, like varnish, must be flowed on quickly. First seal the wood with a thin coat of shellac; sand then brush on enamel undercoat. When the undercoat is dry (at least 24 hours later), sand the piece well and give it two coats of enamel. HOW TO REFINISH FURNITURE, Fawcett Book 236, describes these processes in detail.

Mix Old with New

Modern decorating can use pieces from every period and dramatize your prize antiques.

An oriental rug adds color and goes well with the muted hues and modern lines of Harvey Probber's pieces.

DECORATING a modern room is really pretty easy if you can start from scratch and buy everything new. But if you're an old hand at homemaking, you probably have a lot of non-modern furnishings that are too good to give away. Even if you're a newlywed you have some hand-me-downs, gifts, and pre-marriage buys that can't be called modern.

Luckily for you modern furnishings mix well with other periods and modern colors are a dramatic background for traditional furnishings. Don't hesitate to use your Duncan Phyfe dining set or Queen Anne wing chairs alongside the latest designs from Charles Eames' drawing board.

A Hitchcock chair may be just the right contrast to a blond modern desk; an Early American hutch cabinet can be at home with wrought iron. Borrow a page from the professional decorator's notebook and mix-and-match to your heart's content.

You'll be best pleased by rooms in which either modern or some other period dominates. Use mostly traditional or mostly modern furniture and let the other style be an accent to it.

Accessories, of course, may come from any country or century. In the model rooms at your department stores you'll see Victorian ironstone and French toleware used with the sleekest modern furniture. Great paintings and sculpture are welcome in any interior. You may want to give a Rembrandt reproduction a modern frame, but even that touch isn't necessary.

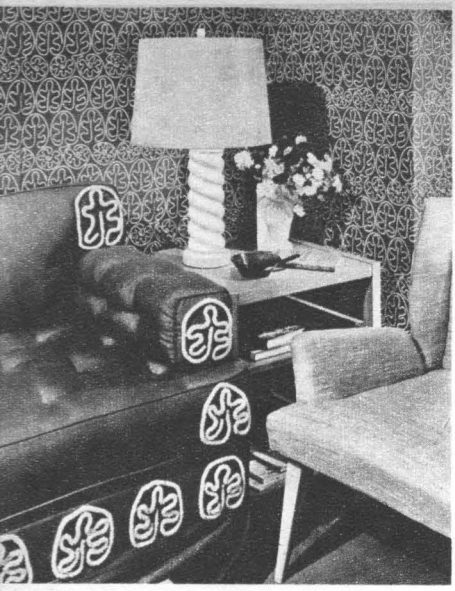
Handsome furnishings are always right, whatever their age or style. As furniture fashions have changed through the years, the best of the old has been mixed with new designs. Two hundred years ago it was a matter of adding modish Hepplewhite chairs to a Chippendale room; today you may be replacing Victorian chairs with some by Paul McCobb.

Ugly furniture is another matter. If Aunt Jennie's old sideboard is practical, not pretty, you'll want to try another technique: remodeling.

Many hand-me-downs will look good as new after you've refinished them. Thick layers of varnish and paint may be hiding beautiful wood or distorting graceful lines.

Taking off the old finish is likely to be a messy job. Even the latest paint-and-varnish removers demand elbow grease; in most cases you'll have to scrape with a putty knife before you get down to bare wood.

Well-made furniture is worth the work. If you can be sure the piece is made of solid wood, put on your rubber gloves and strip



Cotton cord trim on a sofa slip cover can be a catalyst to help combine an older piece with new furnishings, or add color to your plan.

Consolidated Trimming Corp. photo

An old lamp base used with a new attractive shade can be coupled with old accessories and new furniture as in this Leather Show set by Pahlmann.

In the room at left designed by Dora Brahms, an overhead false beam is used to conceal pin spots which light gilt framed paintings.

Mementos, small heirlooms, fine china pieces like these imported "Hummel" figurines can be bits of color in shadow box or on a shelf.

Decorator C. E. Stephenson uses leather to modernize old pieces or designs. Chair is covered with pink-copper leather; tooled-aqua table.

Bigelow-Sanford Carpet photo

Old chairs, new table, old marble top, new oriental stools, old lamps, modern shutters are tastefully combined on a sculptured rug.

New adhesives now make possible easy installation of plastic laminate. Above at left Formica is being firmly bonded with help of a rolling pin.

Old Victorian dining table above can now fit in new surroundings with its marbleized Formica top. Pedestal was cut down to make it a coffee table.

New fabrics can give modern style to old upholstered pieces. When making slip covers, first cut and pin for a trial fitting before the final sewing.
Titus Blatter Fabric photo

In a combination library, music and TV room at right, designer William Pahlmann used old and new chairs and accessories against waxed vinyl tiles.

off old finish after remover has soaked in.

If you're fairly certain that the sideboard was made of flimsy veneer or an inexpensive pine, you'd be wiser to sand the surface until it's smooth and then give it a coat of paint to match the walls. By matching an unattractive piece of furniture to the background you draw attention from it. That's your best bet if the piece is basically bad.

Old sofas and chairs can be brought up-to-date with modern fabric. If you like them enough to want to keep them for a time, have them re-upholstered. If you think of them as mere fill-ins, slip covers will cost less and give the same effect.

Slip covers are woman's work—and easier than you'd think. The secret of a good fit lies in placing and cutting the fabric on the chair or sofa. Experiment with cutting newspaper first to be sure you don't spoil your material.

Cut the newspaper in pieces that seem approximately right. Then pin the pieces to the furniture. Snip off excess paper—allowing for one inch seams all around.

When you've mastered the technique, begin again with your fabric. Don't use the newspaper as a pattern; it doesn't crease and fold like fabric. And it doesn't have the same design as your slip cover material—a design you'll want to match carefully at seams and edges.

Use a sewing machine for stitching slip covers (rent it if you don't own one). Machine stitching is tighter and more uniform than hand stitching—and a lot faster. Re-fit each section as you sew it to make

sure it's right. Press the finished slip cover before you put it in place.

Like wood pieces, upholstered furniture will be less conspicuous if it matches the walls. If your sofa or chair seems clumsy or ungainly, play it down with a slip cover that will blend into the background colors of your room.

With some furniture, a new finish or a bright slip cover isn't enough: you have to do a remodeling job.

Substitute simple chrome or brass handles for ornate wood or metal ones; get new hinges if cabinet doors don't open easily.

Cut down the legs of a tall sideboard or table. Remove the legs from chests and cupboards which can stand without them. Find simple ready-made legs to take the place of the bulbous feet of your sofa or easy chair.

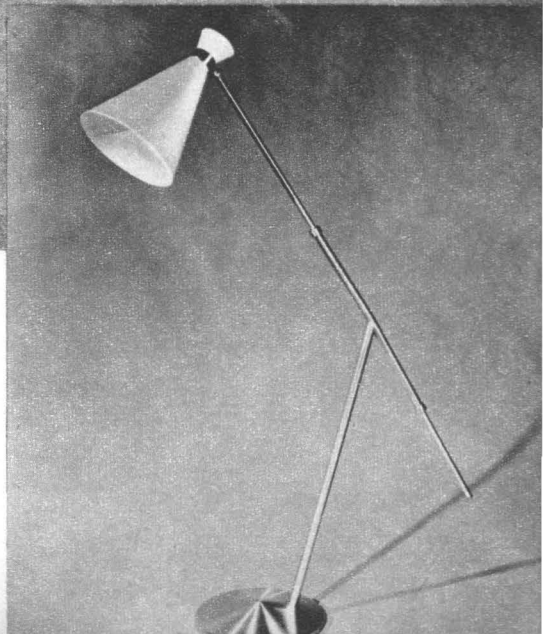
In many cases, ornamental carving is merely glued or nailed down and you can modernize a table or chest just by pulling the strips of carving off.

If the top of any desk or table is badly scratched or dented, hide it with a slab of marble or a piece of opaque glass. Or cover the top with plastic veneer, as described in the chapter on furniture finishes.

Major remodeling—restyling the back of a chair or changing the size of a table—takes professional know-how. If a piece of furniture has enough sentimental value to warrant such expense by all means ask your local cabinetmaker to fix it for you. Otherwise, give it a coat of paint and make it do until you can replace it. ▭

Well-displayed oil paintings are lighted separately. Here recessed ceiling lights serve the purpose.

Richards Morgenthau photo



Raymor lamp of brushed brass is fully adjustable. Height is varied by moving stem up or down.

Lamps and Lighting

Steady, even illumination is flattering to you as well as your home. Supplement it with direct lighting for working, reading or studying.

FOR round-the-clock comfort, plan lights that will make your rooms as "sunny" at midnight as they are at noon. Even lighting flatters you and your furnishings; it makes your home cozy and inviting after dark.

Every room needs overall lighting plus extra lamps or fixtures for reading, sewing, or studying. Overall light should be "indirect," reflected from walls or ceiling. Reading or study light should be "direct," focused on the books or paper.

For overall illumination, you can use wall or ceiling fixtures, built-ins, or lamps that throw light upward.

Fixtures come in dozens of styles and sizes. The newest are those that pull up and down to suit your fancy. Look for simple designs that will mix well with modern furniture, but be sure the fixtures will shed enough light to be worth turning on.

Built-in lights in and near the ceiling or under a window valance spread an even glow over wide areas—the way sun does. The simplest ones are only a fluorescent tube with a wood or metal shield, the fanciest require complicated cabinet-work and warrant a battery of switches. Your local lighting supply store or utility company will help you work out what you want.

Torcheres and floor lamps with reflector bowls give soft indirect light, too—and have the advantage of being portable.

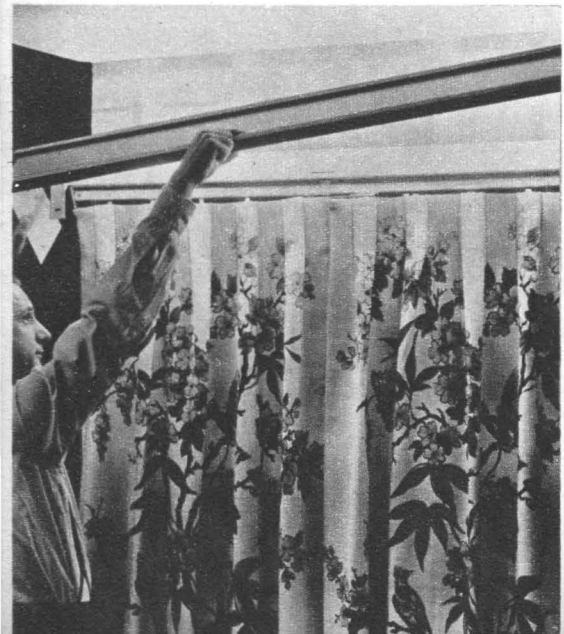
Whatever you choose, arrange your fixtures, lamps, or built-ins to light the room evenly. Murky shadows may seem dramatic in a nightclub, but they have no place in your living room. Pools of brilliant light can be as irritating as shadows so be sure the bulbs or tubes are shielded to diffuse their glow.

Dark colors seem to soak up light, pale colors reflect it. If you have dark walls or a dark ceiling, be lavish with fixtures and lamps, and get big, bright bulbs.

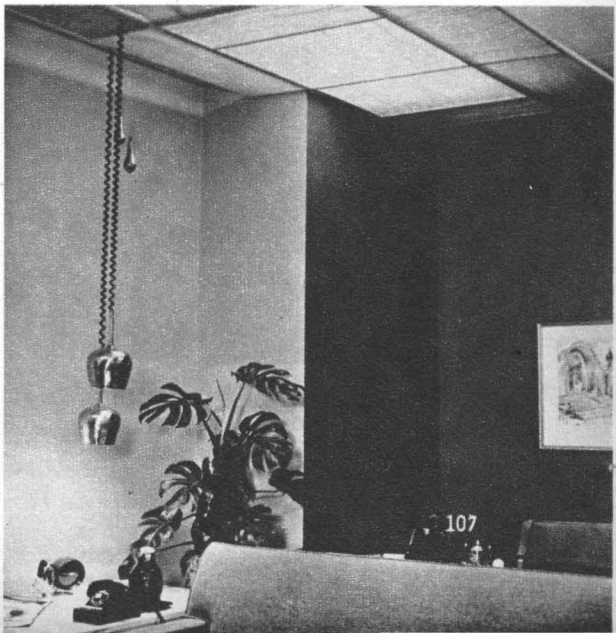
In places where you or your family use your eyes for close work—reading, sewing, shaving, cooking, you'll want lights you can focus on the job at hand. (Don't overlook the kitchen, bath, and workroom; they need good lighting as much as the living room does.)

Sometimes the lamps or fixtures you choose for general lighting will do the job if they cast light down as well as up and are near the work area. In other cases,

To simulate daytime illumination in the evening, install fluorescent tubing beneath window valances. General Electric photo



Laminated fiber ceiling panels developed by Monsanto Chemical Co. will diffuse light over room.

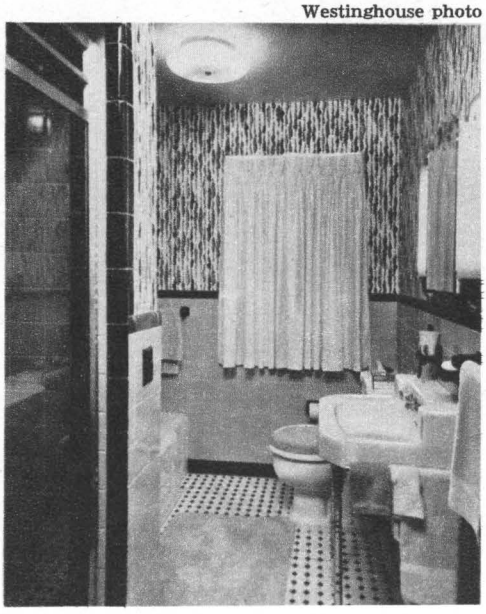


Three-light fixture of polished brass, perforated aluminum by Lightolier gives ample but soft light.

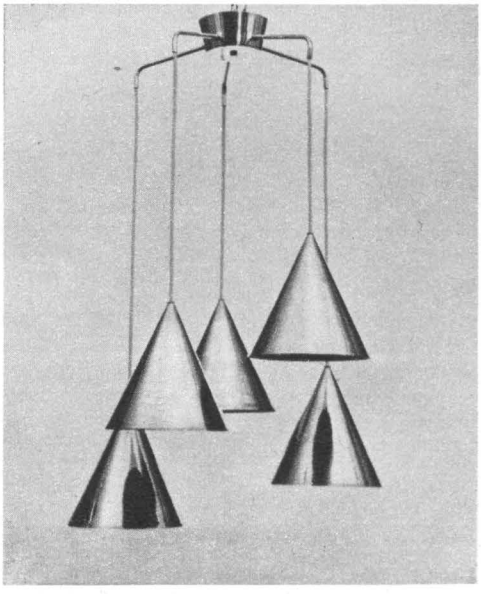
Lightolier ceiling fixture is handy where there are no outlets. Pulls back and forth, up and down.

Good lighting in bathroom might consist of overhead, mirror brackets plus vaporproof shower light.

Westinghouse photo



Graceful fixture by Koch & Lowy may be ordered in three or six-light style in several color choices.



you'll want extra lights strategically placed to shine directly on your book or counter. When in doubt, it's safer to be generous with light and pamper your eyes.

Modern decorators have found that lights can be as glamorous as they are practical. Spotlights built into ceilings or walls, or clamped to furniture or fixtures will pinpoint the statue on your mantel or flower arrangement on the dining table. Panel lights installed inside cupboards or bookshelves cast a dramatic glow over accessories displayed there.

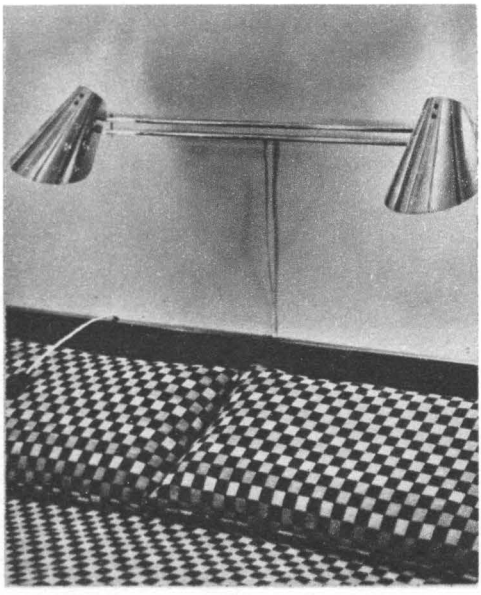
Convenient outlets are a must for portable lamps and fixtures. Rambling cords can be a fall or fire hazard as well as an unsightly tangle. Instead of overworking one or two outlets, call in the electrician and ask him to add outlets where you need them. New metal strips with an outlet

Waite Carpet photo

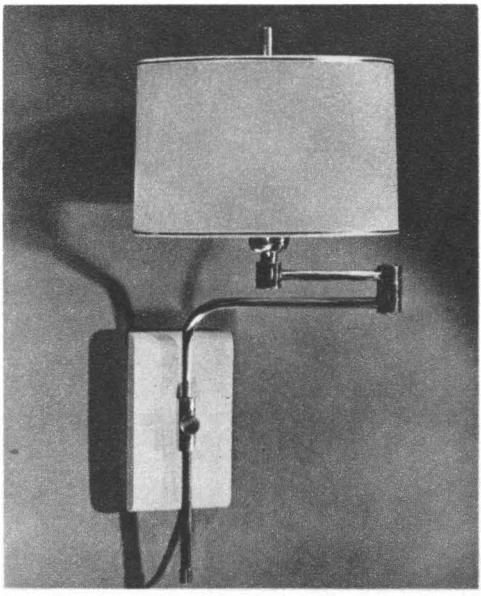
Bubble Lamps supply adequate light for reading or study, give general illumination at the same time.

Modern brass and walnut wall lamp with swing arm, shade won design award for Lightolier.

Ideal bedlamp (Lightolier) has three-way switch on an extension cord to be slipped under pillow.



Brass and blond maple pin-up by Verplex features a swing arm, push-button switch and plastic shade.



every foot are handy along baseboards or in back of kitchen counters.

Check switches for permanent fixtures and built-ins on your inspection tour. Be sure they're within easy reach and simple to locate in the dark. For halls and bedrooms, check the new delayed-action switches timed to turn out the lights a minute after they're flipped.

A busy living room needs many kinds of light for conversation, television, card playing, reading, and even studying. If the room is small and floor space is at a premium, use wall and ceiling fixtures for general lighting. Try pin-up lamps for direct lighting at the desk and behind Dad's easy chair, too; they will leave desk and table tops free for books and Coke bottles.

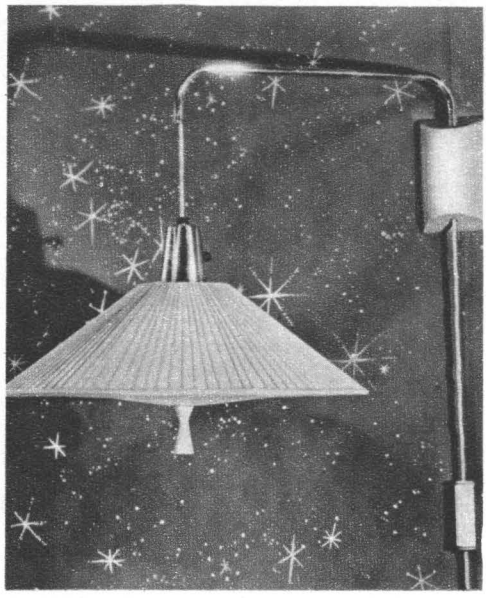
For comfortable televiewing, leave the room lights on. A bright television set in a

dark room taxes your eyes. Be sure, though, that none of your lamps shines directly on the screen and causes glare. For comfortable card games, light up the table with a special pulley-type ceiling fixture or a swing-arm bridge lamp.

Fluorescent tubes are made in several "colors"—including a pleasant warm off-white, and the one you pick may change the color of your walls, draperies, or furniture. Check swatches and samples of fabric and paint under fluorescent light to be sure they'll look right. Although fluorescent tubes have lost their annoying flicker, they still create a flat light effect so mix them with incandescent lamps to give your room dimension.

In the dining area, you'll want good see-ability at the table. Dad won't think candles are artistic if he can't see to carve the roast. Better provide a ceiling fixture to light the table and use candles for decoration.

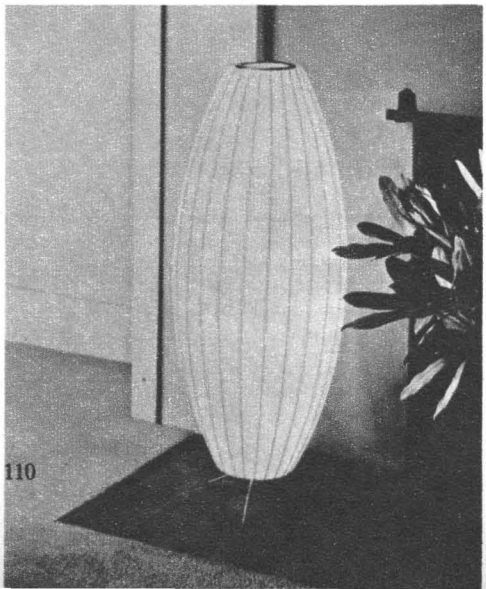
The fixture may be high or low depending on your room. The higher it hangs the higher the ceiling will seem. Just be sure



Thin wood strips over white paper make a glamorous shade on new wall lamp by Lightolier.

White glass, cone-shaped light reflector of Paul McCobb's floor lamp rests in a spun-brass socket.

George Nelson's accent lamp of steel wire and plastic will brighten dim, uninteresting corners.



Paul McCobb's brass floor lamp typifies his theme of direct simplicity, exacting use of materials.

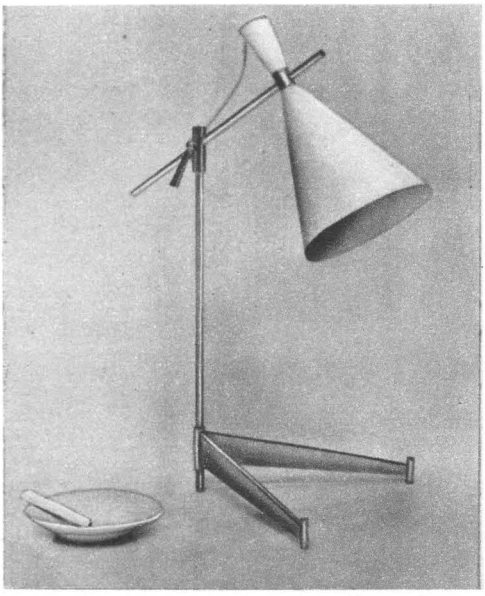
it doesn't shine in diners' faces. If you move the table at mealtime or use it for games between meals, you'll like the pulley-type ceiling lights that adjust up and down or can be moved across the ceiling.

For dramatic effects, you may want a pinpoint spotlight over the table, or lights you can dim and brighten for effect. If the ceiling fixture leaves corners dark, you'll want to add bracket or pin-up lights around the walls.

Give the children generous light to play and study by. Their eyes tire easily so adequate lighting is specially important to them.

Kitchens and laundry rooms need bright —not brilliant—light. Use several ceiling fixtures to light up the room. Then add tube lights over each counter space. Built-in appliance lights are a fine supplement, but don't expect them to do the lighting job alone.

In the bathroom, you'll probably decide on a ceiling fixture for general light and a pair of wall brackets to illumine the mirror. Be sure the fixtures are rustproof.



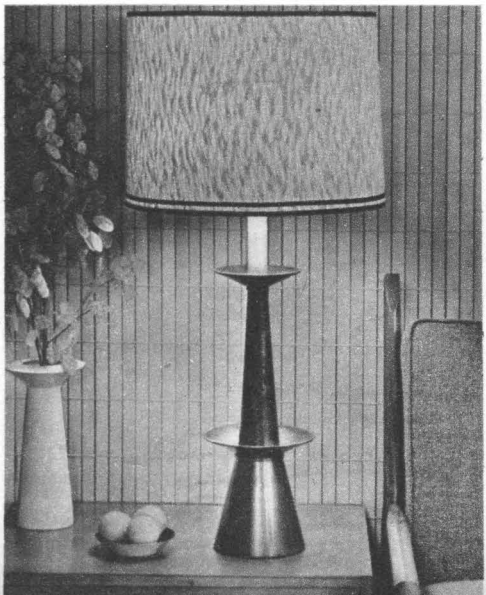
Desk lamp with cone-shaped reflector, brass base is another Paul McCobb design. Note exposed wire.

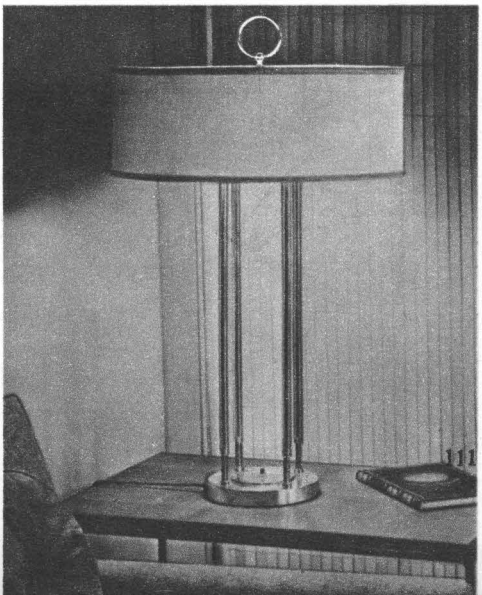
Silver and walnut candlestick lamp has shantung over Fiberglas shade; by Colonial-Premier Co.

An old Chinese candlestick inspired walnut base of this table lamp. Shade is fabric over plastic.

Four slim brass rods support a drum shade of gauze and parchment. Lamp may be lifted by ring on top.

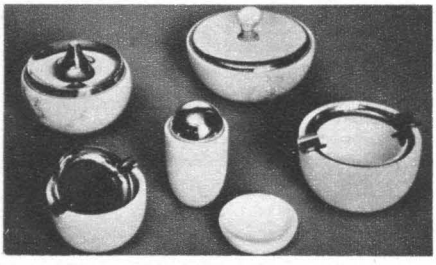
Lamp and Shade Institute of America

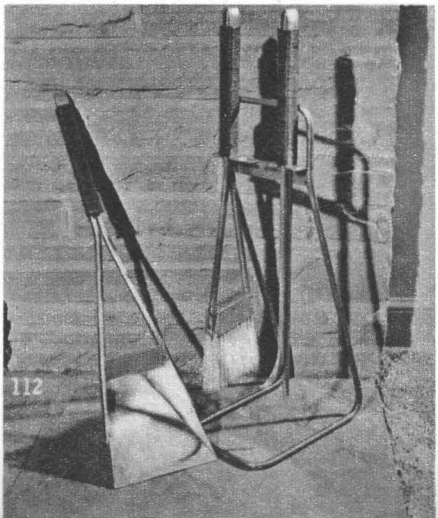




Accessories

Old objects or new fit equally well in a modern home. These are the pieces that can make your personality a part of your decorating scheme.





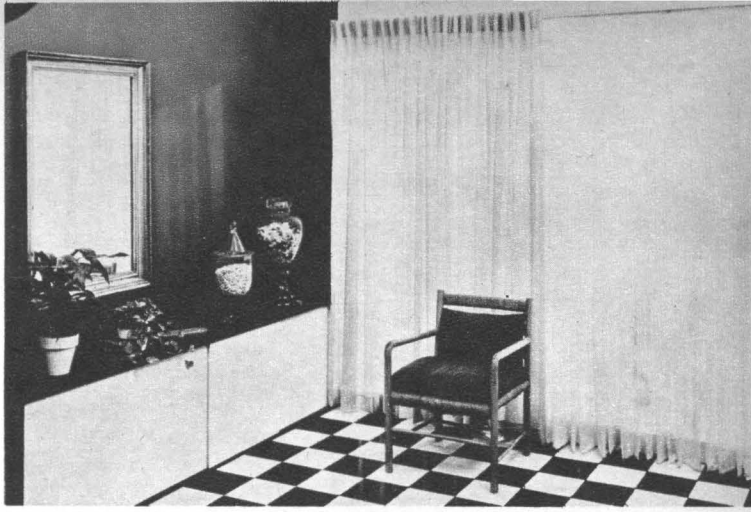
ACCESSORIES are the finishing touch—and without them no plan is complete. Framed prints and potted philodendron give your rooms a homey, lived-in look because they reflect your personality and taste.

In a modern room you can use almost anything that's pretty as an accessory: some may be purely decorative and some useful, some can be homemade and some expensive *objets d'art.*

Antique clocks or bottles and paintings by the old masters will be a welcome contrast to modern furniture so don't stick slavishly to the new.

Today's trend is toward few but big accessories. Play up beautiful boxes and bowls by using them alone; avoid cluttering tables and shelves with dozens of dif-

White alabaster is carved into the modern designs shown above and imported from Italy. Pieces are among Richards Morgenthau's accessory specialties. Fireplace set is designed to be made at home, one of do-it-yourself Reynolds Aluminum projects.



Bigelow-Sanford Carpet photo
Plants, as shown left, can make delightful additions to a room's decor. Note modern attractive and informal use of old and new pieces.

Present trend is toward several large accessories used as shown at right. Fiberglas curtains by Cameo, floor pattern add to scene.

In this room by Chicago decorator Elizabeth Whitney, a large mirror, low tables, vase of leaves, books, personal items add livable look.

ferent things. If you want to use small objects, get enough of them to make a big group.

Your first step is to size up the room to see where accessories should go. Walls are a logical place to start.

Pictures, mirrors, clocks, and hanging shelves are the most popular wall accessories. But you can use almost anything that will hang fairly flat: plates and platters, trays, maps, primitive masks, plant boxes, barometers, candle sconces, even paper kites.

Choose paintings you like regardless of their period. Originals are fun to own and you can buy the work of "unknowns" for surprisingly little. Reproductions, of course, are the cheapest way to buy art—small sizes sell for ten or fifteen cents. (You'll find the best ones are generally reproductions of museum pieces. Look for the name of a museum when you shop.)

You can hang anything on painted walls. If your walls are papered, though, be sure to pick accessories that won't compete with the pattern. Find things with a simple shape and only one or two colors; give pictures a wide frame and mat.

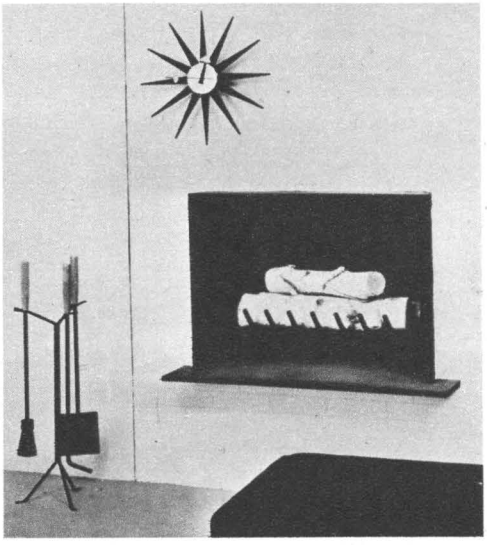
Keep wall accessories close to a piece of furniture. Hang them above or beside chests, chairs, or tables instead of isolating them on a bare wall.

The old "eye level" rule is a good one, but remember that in many rooms you'll be sitting down most of the time and your eye level will be low. In such cases hang pictures or maps within 12 inches of the furniture tops so you can enjoy them comfortably.

The size of a picture or hanging shelf must be related to the size of the piece of furniture it hangs over. A narrow mirror suits a narrow table, but you need an extra-wide one above a sofa. A delicately-carved shelf will look best over a dainty chair; pick a bulkier pine or walnut shelf for the place of honor behind Dad's leather chair.

Above large sofas, sideboards, or fireplace mantels, you'll often find a group of

Colorful new pieces, like these Ramor cigarette jars and ashtrays, can add spots of bright interest.



Fireplaces receive the attention of George Nelson with newly designed tools, firebasket, and clock.

Shelves can hold books or be the frames for many of your accessories. Mirror helps unify the room.

accessories fills the space best. "The more, the merrier" is your rule. Three, six, or a dozen pictures are more interesting than one big painting.

Grouping wall accessories is easier than it sounds. Pick things that look well together; they don't have to be the same size or shape.

Then measure the wall space carefully and plan the arrangement on the floor where you can move items around easily. Try to keep the outside edges of the grouping straight; arrange the accessories so they'll form a big square or rectangle.

In your living room begin with lamps, ashtrays, coasters, cigarette boxes, pipe racks, and candy bowls. (Even if you don't smoke, you'll want to provide one ashtray per table for your guests.) Leave room for magazines and the newspaper. If you eat or serve coffee in the living room, allow enough space for dishes and the coffee tray.

In your dining room, you'll have candlesticks (always keep candles in them), fruit bowls, a tea set, trays, and the like. In bedrooms, toiletries and jewel boxes have first claim to chest top space. Decorative bottles, framed photographs, and souvenirs are fine, but don't use too much space for them.

Useful accessories can be as pretty as the purely decorative ones if you use your imagination. A saucer makes a king-sized ashtray, a demitasse cup holds cigarettes. A painted pail can be a wastebasket, a pewter mug may keep pencils handy.

Bookshelves are for books, of course, but save a few spaces for potted plants, figurines, vases, and the like to keep the shelves from looking like the public library. Group the books by sizes whenever you can.

Knickknack shelves and open china cabinets are meant for accessories. First choice will probably go to your family's collections. Dad's model trains, Sister's miniature shoes, and Junior's shells deserve a place beside your own antique glass or Meissen figures.

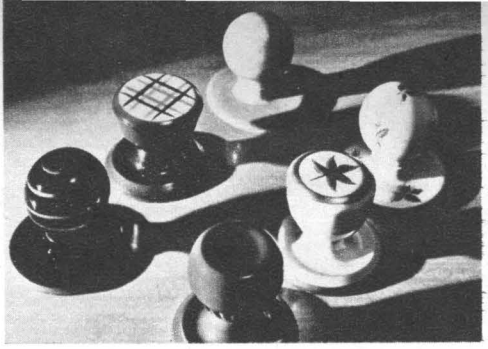
Space items carefully so the shelves don't look cluttered. Group small objects close together and stand the large ones alone. If you're mixing model trains with Meissen, keep similar things together.

The picture or mirror above your fireplace may dominate the mantel, but you'll still want accessories on the mantel itself. A clock, a pair of candlesticks (with candles in them), bowls or vases, figurines, and decorative jars are perennial favorites. Potted plants with trailing vines soften the line of the mantel shelf.

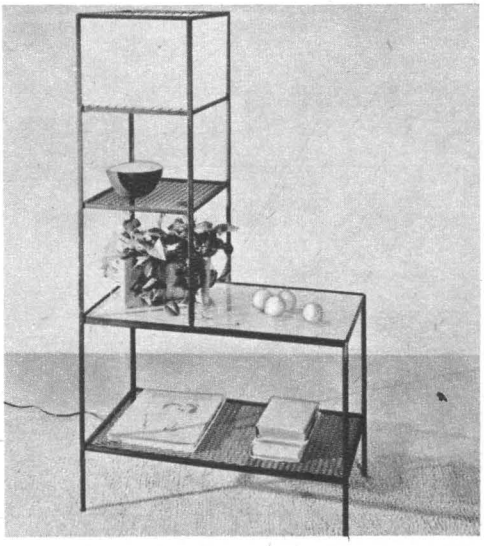
Remember that the mantel is high and look for accessories with height of their own. Low candlesticks or bowls are likely to seem squatty on a mantel so save them for another place. Here, too, you'll want to group small objects close together. A group of three arranged triangle-wise is always better than a line-up of three.

If you have a green thumb, make plants and cut flowers part of your plan. Plants are appropriate anywhere; vary their pots to suit the rooms. Cut flowers from your garden or some of the nearly-perfect artificial flowers will add a spot of color wherever you need it.

Imagination counts for more than money in accessories. Your vases may be bean pots or dimestore glasses. Your pictures may be cut from magazines and mounted on cardboard. Your fruit bowls may be casserole dishes. The important thing is that they please your eye. ▭



Even door knobs are being redesigned to add color, accent. These for Yale Lock are by Freda Diamond.



Space dividers, as well, make an accessory setting. Baumritter's, with lamp at top, is by Miss Diamond.

More formal is the arrangement of art objects on glass shelves framed by brass; Charak furniture.

An unused stretch of wall becomes a useful closet with the addition of shelves, pegboard and sliding doors.
Hough Shade Corp. photo

Behind the Scene Storage

Sufficient storage for every room should be a planned part of your modern decorating. Built-ins and dual purpose pieces will help.

STORAGE may not sound like a part of decorating—it's far from being a glamour subject, but your home must have efficient cupboards and shelves, cabinets and closets in order to work as well as it looks.

Every room needs some kind of storage space. The living room must include a place for games and scoring pads, extra cigarettes and coasters, a folding table and chairs. Dishes and silverware are most conveniently kept near the dining table.

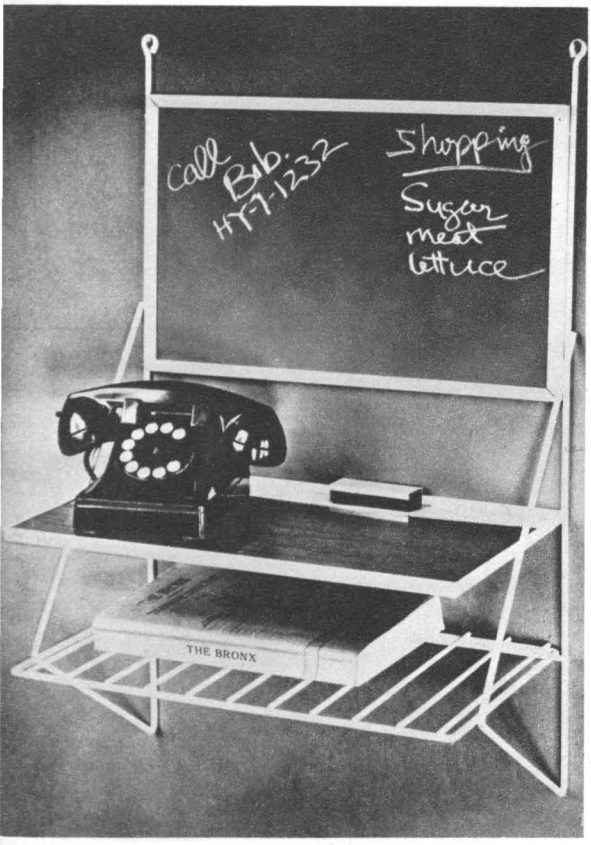
Clothing has first claim on bedroom closets and drawers, but you also need a spot for books, papers, extra blankets, and—in the children's rooms—toys.

In the kitchen you must provide room for food, cooking utensils, and cleaning equipment. The bathroom should hold linens, toiletries, drugs, and more cleaning supplies. Even halls need storage for outdoor wraps, umbrellas and galoshes, carts and wagons.

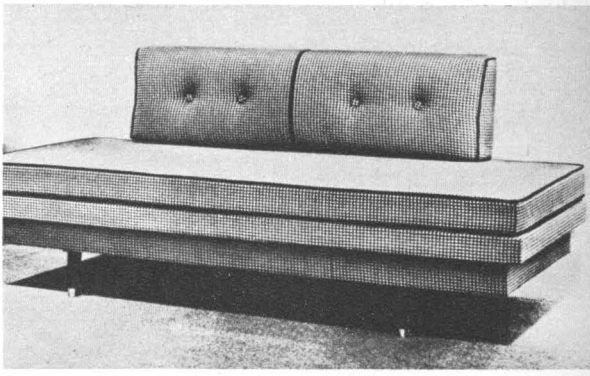
Extras like out-of-season clothes, luggage, Dad's tools, and Junior's photographic equipment must be kept out-of-the-way, yet within easy reach.

Where you'll put all these essentials depends on how many of them you have and what space can hold them best.

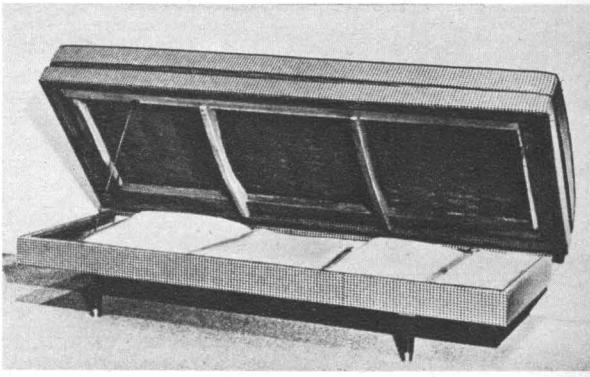
The first step in planning storage is to make an inventory of all the things you



Hanging shelves can save space and keep handy articles nearby. This accessory is from Raymor.



Small homes and apartments require ingenuity; daytime sofas that can be night beds save space.



Bedding Box Sofette, from the Englander Co., has room for bedding storage hidden in the sofa base.

need shelf, drawer, or closet space for. The more detailed your lists are the better. It's not necessary to list each pot and pan, but you'd be smart to estimate the number of small things and make special note of outsized items.

Then study your list carefully and break it down by rooms where you'll use the various pieces. If you play cards in the dining room, they should be kept there; if you knit in the kitchen, you'll want to allow a place for needles and yarn.

Decide where bed linens would be most convenient—in a central linen closet or in the bedrooms. Should all cleaning supplies go into one closet—or would you like some in the bathroom or upstairs hall?

Now check the storage space available. Can all your clothes fit in the bedroom closets and chests? Can all the dishes be stored in the dining room buffet or kitchen cupboard?

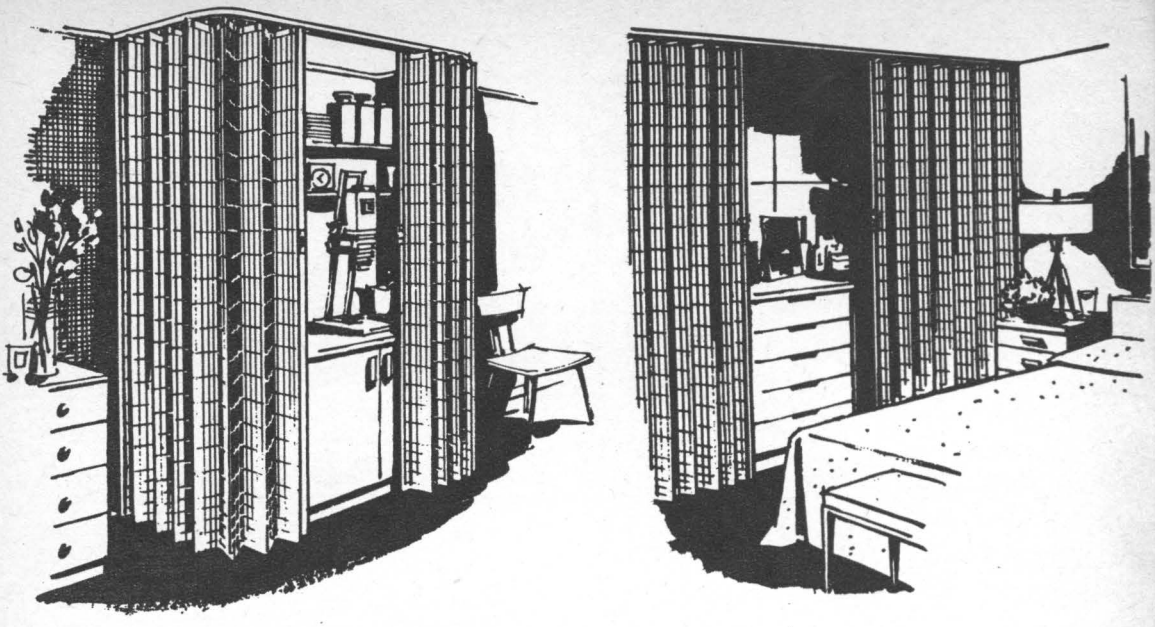
In many cases where the answer seems to be no, you can turn it into yes by reorganizing the closet or cupboard arrangements.

Closets will hold twice as much if they boast two rods. Hang one rod about four feet from the floor for dresses, coats, and robes. Add a second rod, about three feet higher, for blouses, skirts, jackets, and shirts. If the seven-foot rod is too high to reach comfortably, get special hangers with a long handle.

Put wasted wall and door space to work with shoe racks, tie racks (they'll hold belts as well as ties), and hat racks. Add shelves in the back of the closet for hat boxes and out-of-season clothes; if the shelves are high provide a step-stool so you can reach them easily.

Put narrow shelves between the wide ones in your cupboards—and see how much more china they'll hold. Try cup racks screwed to the bottom of the cupboard; or fasten cuphooks to the back of cupboard doors for cups and mugs.

Use plastic trays in kitchen drawers to keep silver and utensils handy, in dresser



Few older homes have all the bedroom closets one could want. Sliding covers, like these Fashionfold woven basswood doors by Hough Shade Corp., can shut off a corner, a wall section, or a full wall for added closets.

drawers to separate bobby pins from cuff links. Add plywood dividers to dresser drawers and you'll find you can stack slips higher without disorganizing everything else in the drawer.

Be generous with hooks and pegs in your hall closet (for handbags, hats, umbrellas) and cleaning closet (for brooms, mops, vacuum cleaner attachments). When everything has its place, you'll find you have a place for more things. Even garment bags seem to add room where none existed before.

Sometimes you can make space for essentials by clearing out the extras. If your front hall closet is cramped, put the seldom-worn jackets and coats in bedroom closets or store them in the attic or basement. Check closets and drawers periodically to be sure you're not accumulating clothes that no longer fit or are past repair. Throw old magazines away, or stack them in the garage if you insist on saving back issues.

The best-arranged closets and cupboards are likely to fall short of your needs—particularly if your house or apartment is small. What happens then?

In the hall, you can try a row of pegs mounted on the wall for extra coats and hats. Or get an old-fashioned umbrella stand or hall tree and paint it a gay modern color. Or add a small, wall-hugging cabinet with hanging shelves above it.

Double-check the furniture you planned for the living room to make sure each piece will do its bit. Look for tables with drawers or extra shelves; substitute small chests and cabinets for end tables. Put wasted wall space to work with a bookshelf or cupboard. Use hanging shelves instead of pictures to display bric-a-brac that clutters tables. Check desks with shelves at the back, sofa-beds with bedding compartments under the mattress.

In the dining room, you can hang big trays or platters on the wall and use some china for decorating the table. Study your buffet or sideboard to be certain it's working as hard as it can; extra shelves, drawer dividers, or back-of-door hooks may make it more useful. If space is at a premium, use open bookshelves as china cabinets; even hanging shelves can hold small cups, plates and serving pieces.

Visit the hardware store and find out what kinds of cup racks, hooks, and shelf dividers are available. Try hanging pots and pans; use perforated masonite to hang utensils that are too big for your drawers. Check on hanging shelves for tiny spice boxes.

Stretch bathroom storage space with extra rods and hanging shelves (these can go on the back of the door if the walls are filled). Put a tray on the back of the toilet to hold often-used lotions and powders.

Still cramped? When all these measures fail, your last resort is to add extra cupboards and closets. If there's an alcove

Many home-cleaning accessories are now designed for easy storage, as in this well-planned closet.
Bissell Sweepmaster photo

The track for sliding doors is available in both straight and curved sections; is easily installed.
Hough Shade Corp. photo

in the room, it's easy: put shelves or rods inside the alcove and screen it off with a drapery, split-wood blinds, or sliding plywood doors. (Special hardware makes it easy for a handyman to build sliding doors —check your hardware dealer's stock.)

With no alcove to use, your closet will have to make use of room space. Decide what room can spare the space best; in some cases you'll find it's the hall, in others it may be the dining room or a bedroom after you've rearranged furniture.

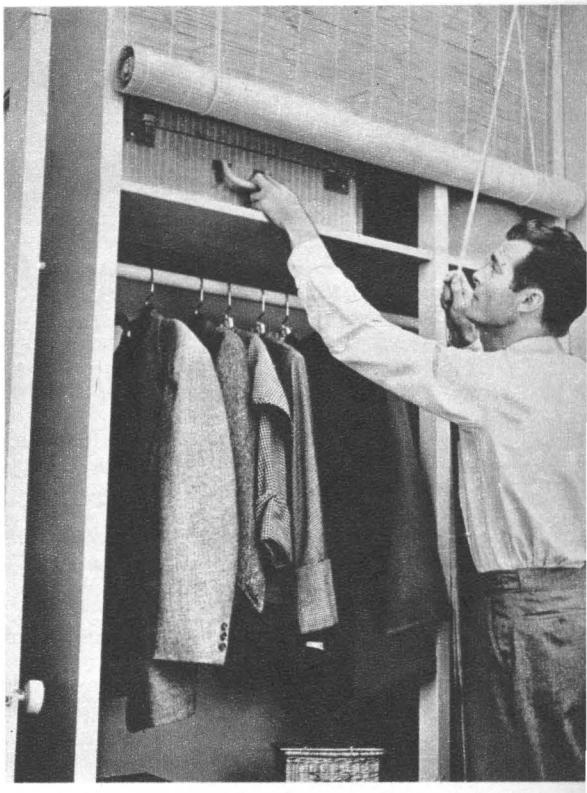
You can do a professional-looking job with one of the hard boards or pressed boards (Masonite, Celotex, and the like) at a minimum of expense. Or use a curved ceiling track and enclose your closet with a drapery or split-wood blind.

Some rooms need more drawer or shelf space rather than hanging space. For them you'll want a storage wall. The easiest way to get a full wall of storage space is to stack unfinished drawers, cabinets, and shelves from the floor almost to the ceiling. Paint them to match the other walls and they'll look custom-built.

A cheaper solution is to build shelves that fill the wall space. Add doors across the bottom shelves for hidden storage cupboards.

Whenever you build closets or cabinets, consider using perforated hard board or shutters for doors. They'll let in air and keep the storage space well ventilated full time.

A spare corner can quickly become a closet by building shelves plus a roller curtain covering.



Outdoor Living

Picture windows and patios plus furniture that fits well inside or out have made modern living and entertaining outdoors a new pleasure.

WITHIN the last decade the boundary lines between indoors and outdoors have almost disappeared. Picture windows and glass doors bring the garden in. Barbecues, terraces, and breezeways encourage outdoor dining, relaxing, and entertaining.

If you live in a house, you'll want to make the most of outdoor living with comfortable furniture and lighting. Even if your climate is warm only part of the year, you'll want to enjoy the yard and garden while you can.

Begin your plans indoors. Dress the windows with curtains or draperies that pull way back to let you see the whole garden. Arrange for comfortable chairs beside the windows so you can watch the bird bath in comfort. Keep furniture around the window low so it won't block the view from other parts of the room.

Outdoors you'll want probably to add a terrace or patio if you don't have it. The simplest ones are bricks or flagstones laid in sand; a handyman can lay them on weekends.

The best spot for a terrace is outside the kitchen door where it's handy for serving drinks or dinner. Your house may shade the terrace during part of the day but the rest of the time you'll want big umbrellas, a canopy, or overhead trellises to keep out

Rust-proofing has made furniture practical for outdoors, new designs make it more attractive indoors.

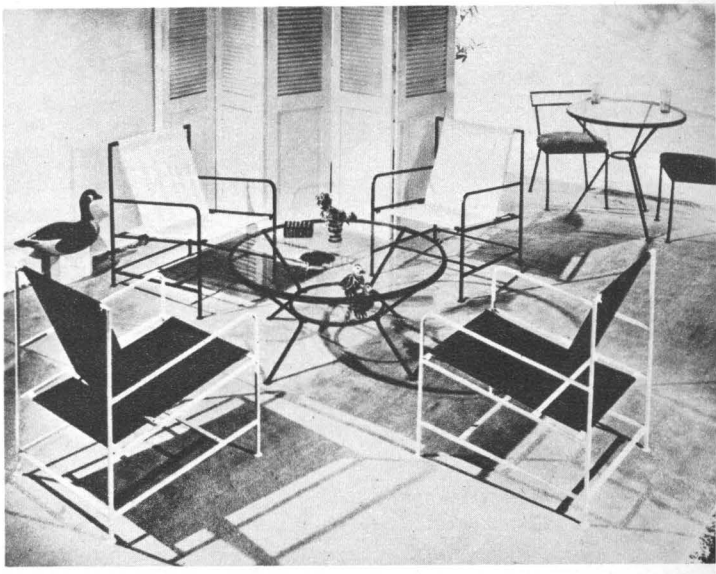
Lee Woodard Furniture photo

Light geometric designs of pieces below make them appear to take less space indoors, add casual touch.

Molla Furniture photo

Modeled from 18th century wing chairs, the pieces, bottom, are colored plastic with chrome or iron legs.

Selig of Leominster Furniture photo



"Americana" group of the Troy Sunshade Co. uses metal, plastics for outdoor pieces used inside as well.

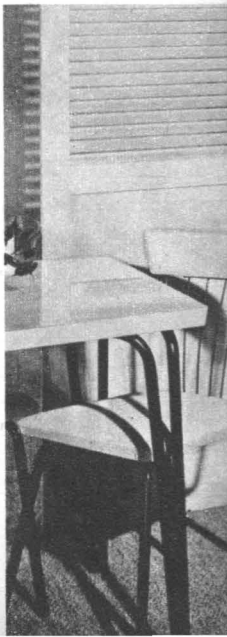
glaring and perhaps an unwanted view.

Outdoor furniture can be as simple as homemade benches or as fancy as elegant handwrought iron chairs. Plan on enough seating space for the whole family plus guests, enough eating space for barbecue entertaining. Small tables or glass holders are nice extras; they're worth adding for comfort's sake.

All outdoor furniture should be finished to withstand sun and rain. (Covering furniture before a sun shower is a time-consuming nuisance.) Ask the salesman about the finish on anything you buy. Insist on outdoor paints and varnishes for furniture you make or refinish yourself. Upholstery should be plastic or specially-treated fabric.

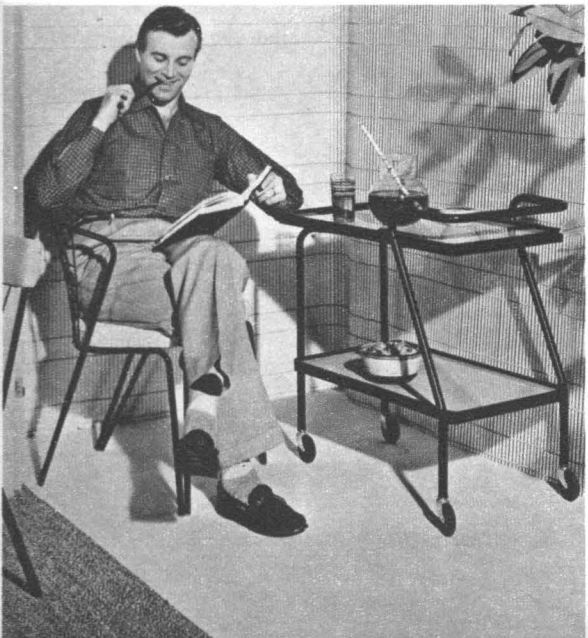
While you're planning your outdoor furniture, make sure you have a wheeled-serving cart to do double duty on the terrace. And stock up on trays for eating outdoors. (Plastic or paper dishes take much work out of barbecue suppers.

Plastics that resemble fabric and a room divider buffet are features of Daystrom's Coloramic set. Table tops, shelves are plastic-laminate covered.



Be sure your outdoor furniture includes a serving cart, like this by Daystrom, for outdoor meals. Light terrace with waterproof units for night use.

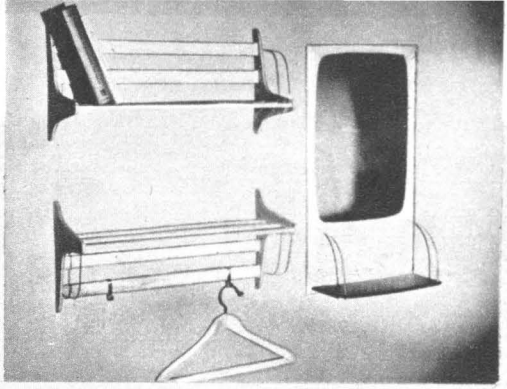
Upholstered pieces are now available for outdoor use. Be sure the fabrics, like those above by Woodard Furniture, are resistant to sun and weather.



Whether you spend the evenings indoors or out, include garden lighting in your plans. A few strategically placed lights will let you see your view at night—and give you a 24-hour picture for your picture window.

Get weatherproof cords and outlets; they cost surprisingly little and can be connected to most house wiring. Ordinary light bulbs will do if you protect them with a shade or cover of some kind, but you may prefer "par" or weatherproof bulbs which can be left in place year-round.

At your barbecue or outdoor dining table, you'll need direct light so use lamps that spike into the ground or spots that can be attached to a nearby trellis or pole. (For help with planning outdoor lights, visit your lighting supply dealer or local utility company.)



Raymor's two-way shelf of walnut and birchwood has brass fittings. Mirror frame is of teak and beech.

Ideas

hallway

Good ideas inspire good decorating. Here are 20 pages filled with tips for you to borrow outright, use as a checklist for your plans, or look through to spur your imagination.

Simplicity of line distinguishes a new black wrought iron hanging mirror unit designed by Paul McCobb.

Hanging wall shelf by Paul McCobb is perfect for magazines, flowers, visitors' hats and handbags.

A bookcase and plywood paneling greatly improve appearance of abutment formed by the hall closet.
Cummins Tool photo

PUT your best foot forward in the entrance hall. It's all some guests will see of your home—and it gives every guest his first glimpse of your decorating.

No one spends much time there, so the front hall is a good place to try vivid colors and arresting patterns. A fuschia rug that would soon pall in the living room might be a smart cover for the hall floor. Patterned walls may become a bore in the bedroom, but you won't tire of them in the entry.

You may decide to repeat the living room color scheme in the hall in order to give your home a spacious air, but vary the wall or floor treatment enough to keep the two rooms separate. (Coordinated rugs and wallpaper make the job easy.)

If your front door opens directly into the living room, create a front hall by screening off a section of the room. Allow a space at least four feet wide—more if your living room can spare it.

The "screen" may be high or low; the higher it is the more privacy it gives, but a high screen makes the living room smaller, too. Favorite dividers are bookshelves, folding screens (with different covering on each side), bamboo blinds, and fabric draperies.

To save money, you can make a divider from unfinished chests and bookshelves. Stack them so both hall and living room can share in the storage space they offer. Paint them to match the side of the room they face.

Use a ceiling-type rod or track to hang draperies. Install it before you measure for the draperies because the rod itself may be an inch or more deep. If the draperies are going to be pulled across a carpeted floor, allow an inch or two extra clearance space at the bottom.

You can have almost any fabric you like for room-dividing draperies. In most cases it's best to match them to other draperies in the room or to the walls. If the living room is small, though, a filmy sheer or fishnet would be a better bet. In any event, be sure the drapery fabric is washable or cleanable. Remember both sides will show; add lining if the back of the fabric isn't pretty.

Bamboo or Venetian blinds hung from the ceiling give you privacy and still permit air circulation. Both kinds of blinds are easy to keep spotless.

If you're lucky enough to have a closet beside the front door, be sure part of it is kept empty so you'll have room for guests' coats. If there is no entry closet, add a row of pegs or hooks to one wall, or salvage an old-fashioned hat-tree and paint it a gay modern color.

Furnish your hall with a small chest or table and at least one chair or bench if you can possibly spare the space. Both your family and your guests will appreciate a spot to lay gloves, books, and mail, a place to sit while they put on overshoes.

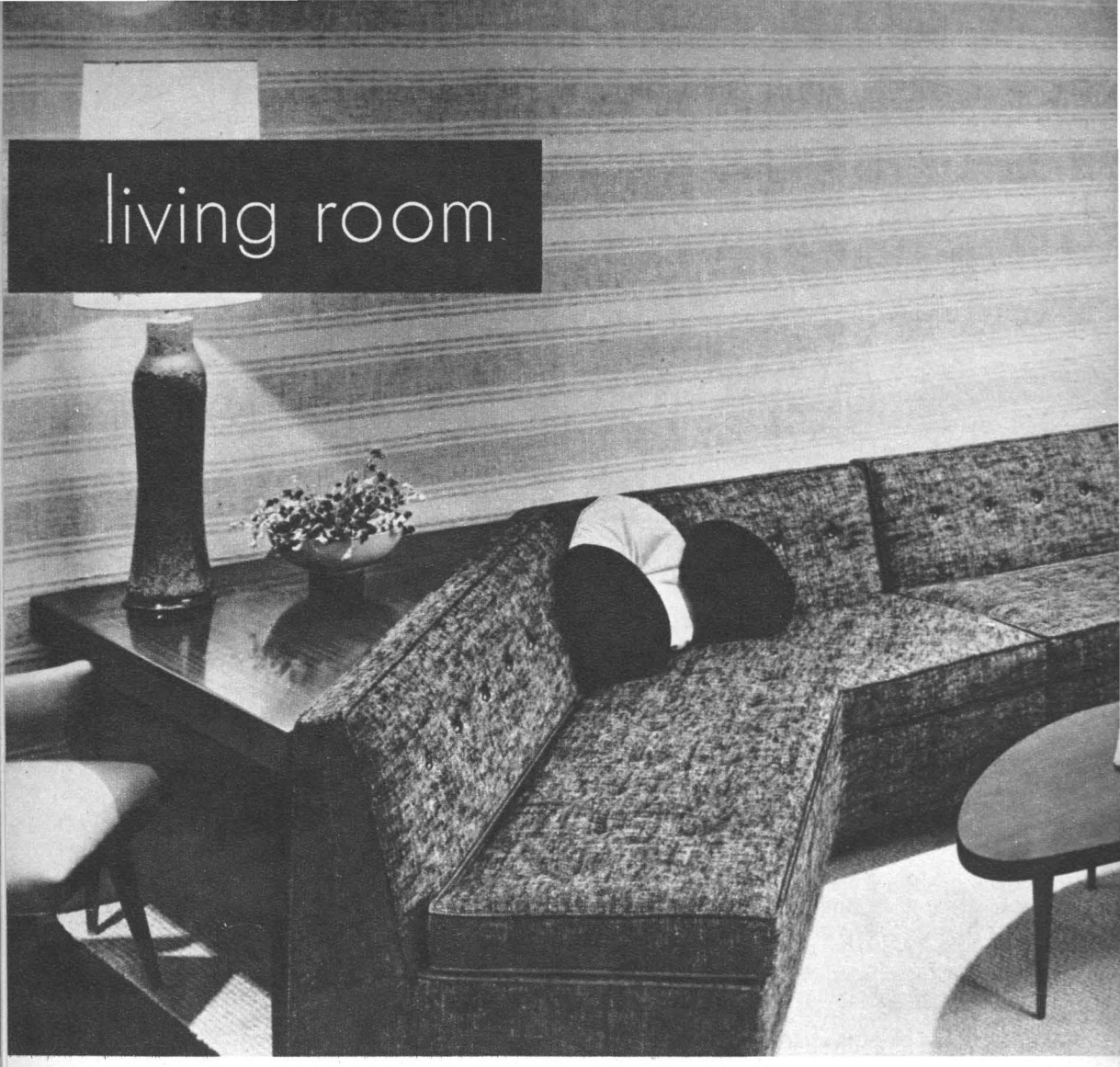
When space is at a premium, try wall shelves hung within easy reach. Even a four-inch shelf will hold a purse. (Plan one or two low shelves if the children leave their schoolbooks in the front hall.)

Every hall should boast a mirror. Mirrors add a sense of space as well as extra convenience to the entry. The full-length size is best if you can find space for it on a wall or behind a door. But even a small mirror will give guests a chance to check their hair.

Good lighting is a must. An overhead light which you can switch on from the doorway is usually enough, but extra lights inside the closet or beside the mirror are well worth adding to your plans.

The tiniest hallway deserves some kind of ornament: pictures, a clock, growing plants or cut flowers, a bowl of goldfish. A bulletin board for notes, clippings, and favored cartoons is fun because it's always changing. (Family photographs are too personal for the hall; keep them in the bedroom.)

living room



This important room needs careful planning so that it may do its many jobs well. It will take the biggest share of your furnishing budget.

A LIVING ROOM is aptly named: it's the room where your family "lives" most of the time. Here is the place you'll talk over the day's doings, watch television, relax after meals, read the newspaper, listen to records, serve late snacks, catch up on mending. This is the room you'll choose for most parties and club meetings.

Lavish your most careful planning on the living room to make sure it can do its many jobs well. In most families, the living room gets a lion's share of the furnishing budget. If you want to forego bedroom rugs in order to have carpeting in the living room, that's fine. But don't skimp on necessities for other rooms or you'll cheat your family out of the comforts of a pleasant home.

You'll want your living room to be comfortable as well as handsome, so choose its furnishings with both goals in mind. Sit in chairs before you buy them, look for tables big enough to hold a lamp, an ashtray, books, a cup of coffee, and a bowl of flowers.

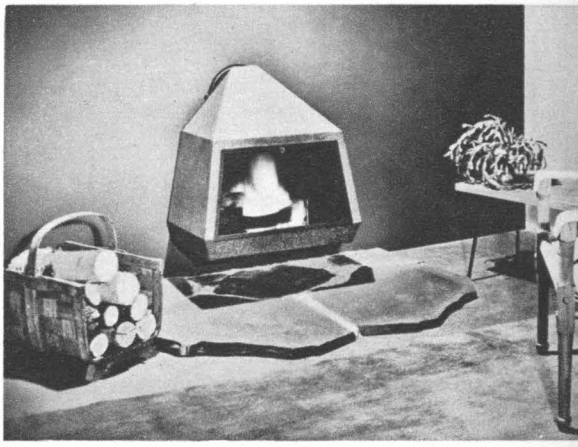
Experts suggest that the minimum living room furniture includes a sofa, two easy chairs, two end tables, a coffee table, and

Triangular desk-table and tear-drop cocktail table carry out lines of Harvey Probber couch.

four lamps. For a big family or a big room you'll need more chairs and tables—and lamps to go with them. In most cases, you'll want to add a television set, a radio-phonograph, a desk or secretary, stools, and bookshelves.

Get the best quality furniture you can afford. If your pocketbook is slim, buy cheap wooden pieces (tables, chests, bookshelves) and put the rest of the money into good upholstered pieces. Quality upholstery will look better now and for years to come. It's worth the extra dollars in extra comfort.

An Acorn fireplace hanging over flagstone hearth will create a warm, cozy spot in any living room.



Choose a color scheme that blends smoothly, shades that will give you lasting pleasure. Don't put much stock in color fads unless you plan to re-do your room often.

Double-check your furniture arrangement to be certain you can live in the room comfortably and move around it easily. Place chairs close enough to invite conversation. Arrange for a lamp and table beside each seating piece.

Put your television set within view of the sofa and easy chairs if you can, but don't let it dominate the room when it's turned off. The ideal place for a TV set often is in a wall of built-ins; you can get the same effect more simply by arranging matching shelves beside it.

For a small living room, use double-purpose furniture whenever you can. A coffee table-bar takes no more space than an ordinary coffee table, eliminates the need for a separate bar table. End tables with drawers keep playing cards out of sight; stacking tables provide for spur-of-the-minute buffets.

Folding tables and chairs are a must if you entertain often or hold club meetings in the living room. Furniture on wheels will let you rearrange the room for special occasions.

If one end of your living room is your dining area, screen it off with shelves, a room divider, or a draw curtain. If your sofa doubles as a bed for guests, provide drawer space close by. Instead of end tables, for instance, use small chests at either side of the sofa-bed. ▭

Variety of textures—cork floor, brick fireplace, glass and iron dining set—give this room its appeal.

Pfaff's modern sewing machine designed like a desk can hold its own as a living room piece.

Wall storage cabinet by Jens Risom has plenty of space for hi-fi and TV sets, record albums, etc.

John Wisner's room divider comes in two sections. The top part is a buffet and the bottom is a desk.

Knoll furniture with a "light" look, shining parquet floors and small area rugs are all new trends.

—dining

Dinner guests will appreciate the comfortably padded chairs in this handsome set designed by Jens Risom.

Set aside a definite place for meals even though your living and dining areas are all-in-one. Use bookcases, cabinets or dividers as boundaries.

THE trend toward living-dining rooms has given homemakers the bigger living areas they wanted, but it also has made the job of planning a place to dine harder.

Breakfast and midnight snacks may be tray or counter meals in your family, but they'll want to sit down around a table for lunch and dinner. If you have growing children, you'll find table manners come more easily when they eat at a real table.

Even though the dining area is part of the living room or kitchen, try to make it seem like a separate room by painting its walls another color or using a different wallpaper. (Keep the same color scheme you used in the larger area, though, or your dining nook may seem cramped.)

If space is limited, your best bet will be some kind of drop leaf table which can be closed and pushed tight against the wall between meals. Chairs, too, can be planned to do double duty in the living room or kitchen.

A row of shelves or cabinets can screen the dining table from the rest of the room—and give you extra china storage. Keep them low unless the dining area is a generous size.

If you have a full-size dining room, you can enjoy the luxury of a regular dining table, comfortable chairs, and cabinets or chests to hold your china, silver, and linen. Remember, though, that you'll only be eating three times a day; bring in a desk, sewing machine, or television set to give the room full-time usefulness.

When you decorate your dining area, hunt for specially-handsome wallpaper and drapery fabric. The furniture will be wood or metal and you'll need lots of color and pattern to give the room warmth.

If dining space is nil, ask your hardware dealer about special hinges that make it possible to fit a drop-down table against a wall. Or look for one of the coffee tables which raise up to dining height.

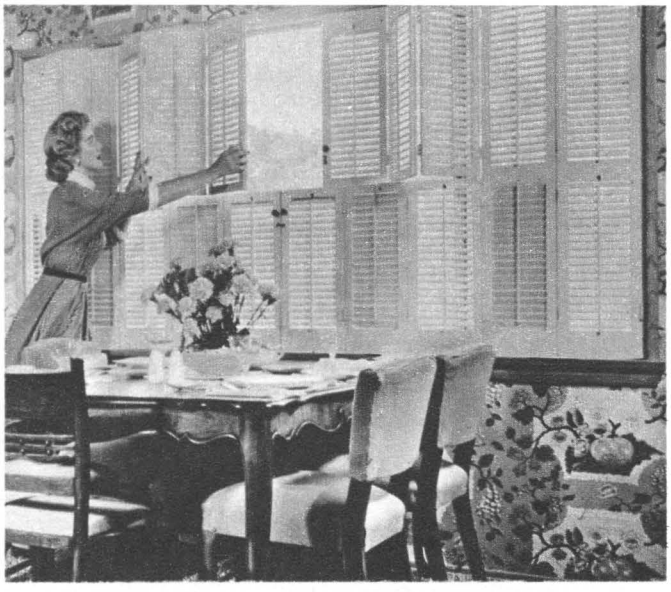
Accessorizing a dining area is easy. Most of the things you use there—teapots, bowls, platters, casseroles—are pretty enough to put on display. Plan to have a centerpiece on the table all the time; growing plants, figurines, or a bowl of fruit will add a welcome dash of color to the bare table top. If you're using candlesticks, be sure to keep candles in them—and vary the color to suit the season. ▭

Simple, compact dining table and chairs by Allan occupy little space when fitted against the wall.

The plastic top of George Nelson's extension table expands to 72 inches in length to seat ten easily.

Keep china closets convenient to table and choose a floor covering which is easy to wash, spot-clean.

Bamboo curtains on tracks may be closed to form a tiny dining alcove and obscure kitchen equipment.



Double hung green shutters, by Paul Heinley, go with wallpaper of French provincial room.

—kitchen

Driftwood and ceramic tile highlight wall behind work areas of Hotpoint's modern electric kitchen.

Color has taken over today's kitchens. Brush harmonizing hues over walls, ceilings, appliances, cabinets and add brilliant accessories.

MODERN designers prescribe color for the kitchen—and today's new products make it possible for you to banish sterile white kitchens forever.

If you're building a home or remodeling, you can have colored appliances and cabinets in colors that mix or match smoothly.

Brand-new enamels make it possible for you to brush a smart color over old appliances with professional-looking results guaranteed.

Floor tiles and linoleum, scrubbable wallpaper and paint: all are yours in almost any color of the rainbow.

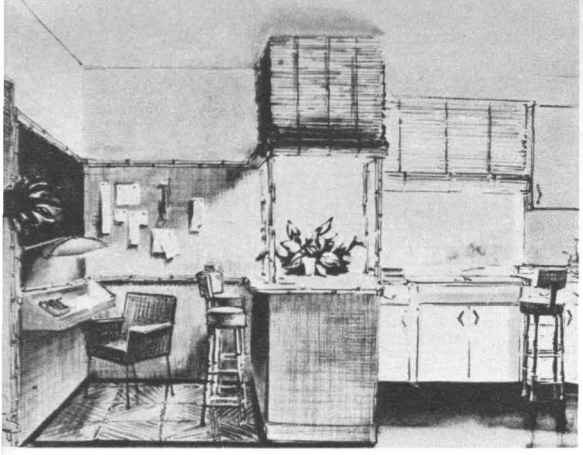
With all these products at your fingertips you can color scheme your kitchen the same way you color scheme your living room. Choose a basic color and use it in large doses—on the floor, the cabinets and appliances, or the walls and ceiling. Dramatize it with smaller amounts of a second color. Pick a third shade for accent—in curtains, counter tops, or accessories. Just for fun, try painting the inside of the cabinets a bright color to contrast with the outside.

If your cabinets look shabby, give them plastic or linoleum tops as well as a coat of paint. New cements make it possible for the handyman to install counter tops in a few hours.

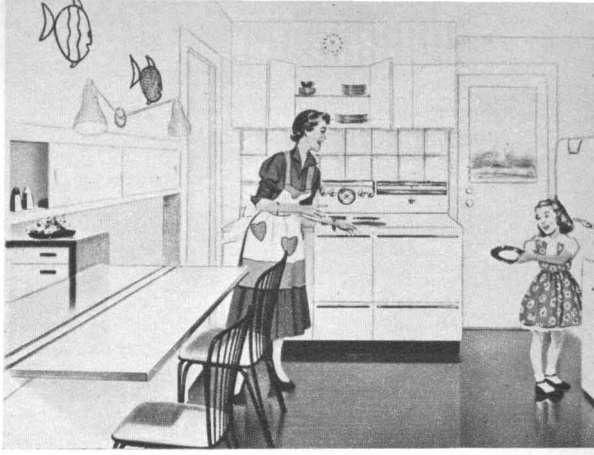
For the windows, choose a patterned fabric that will stand out against the plain surfaces of color. (If you have patterned wallpaper, of course, you'll want simple stripes or checks or even a solid-colored fabric.) Look for fabrics and styles which can be kept crisp and fresh with a minimum of care. Seersucker, plastic, nylon, and orlon will save ironing. For windows above the stove, try fire-resistant Fiberglas or plastic.

The kitchen table and chairs can be decorative, too, if you steer clear of shiny chrome and choose wrought iron or wood pieces instead. The new black- or color-finished dinette sets have the durability of old-fashioned chrome plus a dressed-up air worthy of the dining room.

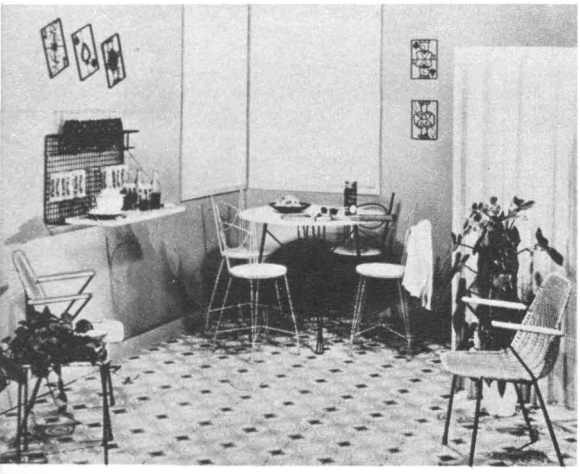
For accessories, start with useful things: rows of gleaming pots, a line of spices in apothecary jars, matching cannisters for staples. Add plants, candles, pictures (framed as nicely as those in the living room), and bric-a-brac to suit your fancy. ▭



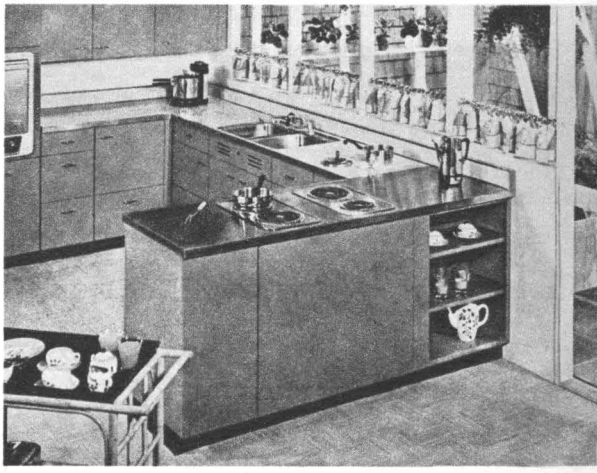
Bamboo shades, screens and potted plants create a tropical atmosphere in this Youngstown kitchen.



Pass-through counter to dining room provides eating quarters, serving shelf in this G.E. kitchen.



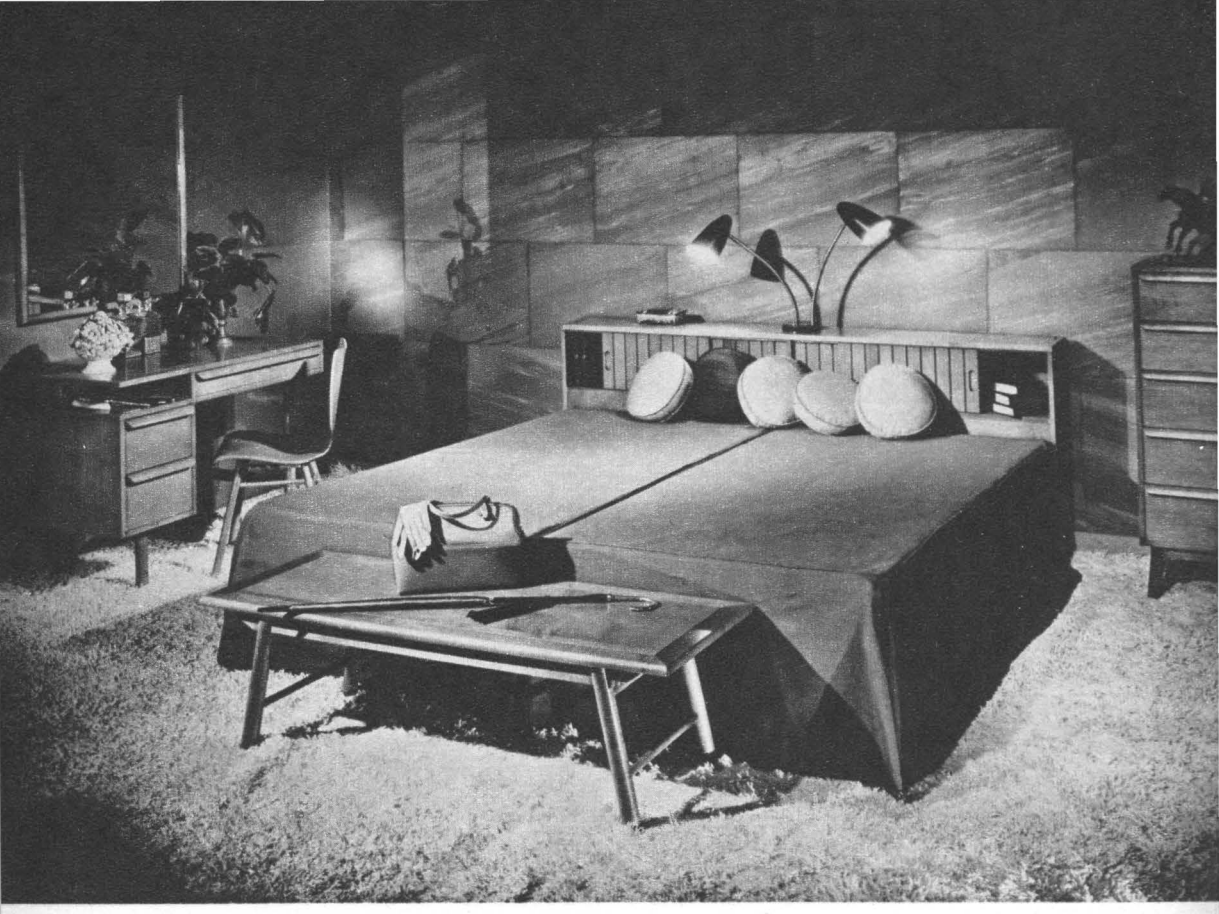
Congoleum-Nairn's Halo design linoleum is a bright floor covering which comes in three colors.



Here yellow and harmonizing browns comprise scheme. Tiny cafe curtains are brown and white.

Sleek cabinets by Capitol Kitchens look, and are, efficient. Chrome trim matches utensils, Osterizer.

Creamy pastels enliven cabinet tops, sink and stools in an up-to-date group by General Electric.



Maple pieces that will go with modern or early American are provided in this setting by Charles R. Sligh Co.

—bedroom

Modern bedrooms plan for attractive furniture, ample storage, bedside shelves, large mirrors, and provision for quiet daytime reading and sewing.

THE whole family shares the living room, dining room, and kitchen, but a bedroom is private. You decorate the rest of the house to please others, but you have only yourself to please when you plan your bedroom. Here's the right place for teen-agers to experiment and learn about decorating, for pre-schoolers to have their say about walls and curtains.

The master bedroom is usually the biggest in the house—with plenty of space for a double bed or twin beds. You'll want chests and cabinets, of course, but don't forget to include an easy chair or chaise longue for quiet reading or sewing.

Add a desk or work table if you or your husband write letters or keep books in the bedroom. And allow at least a small shelf for books and magazines. Two bedside tables (one for each of you) or a bookshelf headboard bring the alarm clock, bed lamp, and radio within easy reach. A bench at the foot of the bed holds a folded spread and is a handy place to sit when you put on shoes.

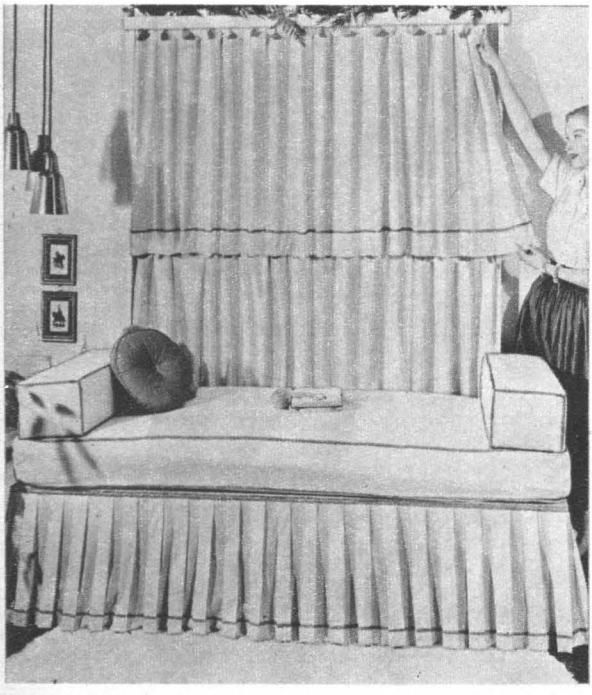
Teen-agers will have their own notions about how to decorate bedrooms. They're sure to want special colors and patterns, they may even prefer certain kinds of furniture.

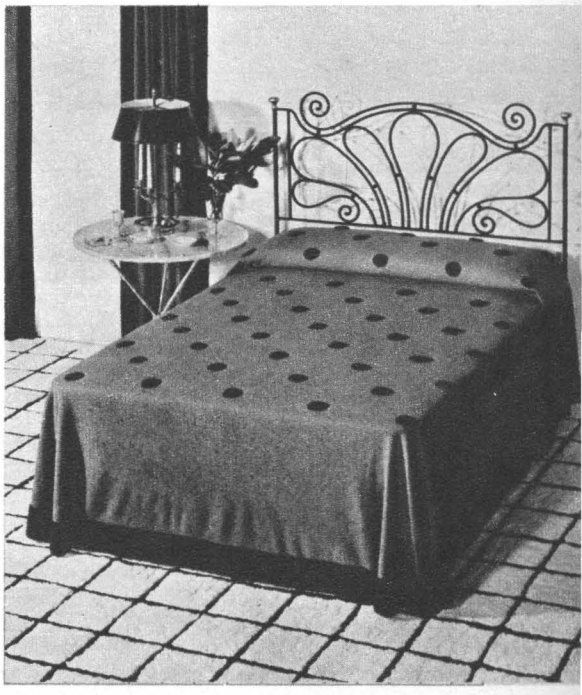
Most teen-agers want to entertain their friends in their own bedrooms, so cover the beds with tailored spreads and use bolsters across the back to turn them into sofas by day. They, too, will need comfortable chairs for reading, a desk for studying. Pay special attention to lighting—homework demands close eye work.

Headboard bed at right, designed by George Nelson for Herman Miller Co. has backrest-covered shelves.

Wrought-iron bed is made modern, below right, by a "Coin Dot" Needletuft Cabin Crafts spread and carpet.

Colored Cannon sheets are made, below, into cafe curtains, covered bolsters. Fitted-sheet cover has piping.





Try twin beds at right angles in a corner to add space to room in this Mengel Co. setting.

Oriental modern has come to bedroom suites as well. "Cathay" group, left, is by American of Martinsville Co.

The youngest members of the family may not be so vocal, but they, too, have special needs. Remember that they'll be playing in their rooms; furnish them with tough fabrics and hardy woods that can take a lot of abuse. Keep the floor space clear so there will be enough room for them to spread out blocks and trains. If two youngsters share a room, consider bunk beds. Bunk beds are harder to make up in the morning, but they make a little floor space go a long way.

The colors and fabrics you choose for bedrooms are up to you. Dark colors are as suitable as light ones. Sheer nets are as appropriate as heavy linens. Plastics may not seem glamorous, but they'll save hours of washing and ironing.

Try a pattern on the wall, in the bedspread, or at the windows to bring warmth and color to the plain woods with which you'll furnish the bedroom. But look for patterns that will wear well; you'll be seeing them morning after morning.

Though you rule out carpets for the bedrooms, don't neglect rugs altogether. You'll appreciate a scatter rug underfoot next winter.

Accessorizing a bedroom is easy. You'll start with mirrors—the bigger, the better. (Use mirrors lavishly in the children's rooms, too; you'll be surprised how quickly tomboys can learn to brush their hair!) Toiletries of all kinds belong on chest and dressing table tops. Put them in matching jars and bowls if their containers aren't pretty. Save space for family photographs and souvenirs of vacations and outings. Then add plants, bric-a-brac, ashtrays, and pictures to suit your taste. ▭

Step out of your bath onto a soft cotton carpeting of a colorfast rug with rubber backing like this by Cabin Crafts. Lay in small units that are laundered easily.

—bathroom

Try tile, washable wallpaper, the new plastics, fabrics, enamels to brighten your bathroom.

TODAY there's no excuse for not making the bathroom and lavatory as attractive as any other room in your home.

Colorful floor and wall tiles are as easy to care for as white ones—and more attractive to look at every day. Scrubbable plastic wallpaper can bring a note of pattern to the bathroom; it stands up well even around the shower. Fixtures come in colors handsome enough to build a pretty scheme around (but use caution—you may tire of lavender in a few years).

Bathrooms must be kept scrupulously clean so be sure every surface is durable and washable. Choose enamel for paint jobs. Look for nylon, Fiberglas, or plastic curtains that you can wash often and hang again without ironing. Be sure metal fixtures are rust-resistant.

Lighting is all-important, as any man who has tried to shave by a dim bulb can tell you. Provide both overhead light and mirror light, even if it means skimping someplace else in your plan.

Convenience takes priority in a bathroom's plan: Hang a full-length mirror behind the door. Put up a towel rack for each member of the family. Add pegs for bathrobes, a dryer for bathroom washing. Install a small cabinet to hold bathroom cleaning supplies.

Colored towels are as absorbent as white ones—and much gayer to look at. Buy full sets in different colors so every member of the family can have his own color. Or use striped towels for the men, solid-colored towels for the ladies. If your budget can stretch a bit farther, have towels monogrammed. Anyway you work it, vivid towel colors will add a dash to your bathroom color scheme.

Most bathrooms have little space for decorative accessories, so look for handsome necessities. Get smartly designed shower curtains and bath mats, transfer shaving lotion and bath salts into matching apothecary jars. Choose patterned window shades that steam won't wilt.

One way to modernize your bath is by installing glass partitions that slide to enclose your shower. Chrome grab rails as well can be added for safety.

Tiles in bright colors, glazed or unglazed, can bring up to date your bath decor. Twin basins, larger mirrors, and recessed lights add new look.

—nursery

Your child's room must be designed to keep pace with his growth. Start with long-wearing, easily maintained surfaces for floor, ceiling and walls.

MORE than any other room, your nursery must be prepared for change. The baby that gurgles in his crib today will be crawling tomorrow—and riding a kiddy-car in a few months. Plan the nursery so it can grow with your child.

Start with the floor and make it durable. Linoleum or plastic tiles are easy to install, simple to keep clean, and practically child-proof.

Coat the walls with hardy enamel or a scrubbable paper. Painting one of them with "blackboard paint" may help limit carefree scribbling to that spot. If it doesn't, you can be comforted by the fact that the other walls will wash clean.

Baby furniture is fairly standardized: You'll need a crib, drawer space for clothes and shelf space for baby powder and oils, a bathinette if possible, and a chair for mother. Bassinets and cradles are delightful for the first few months, but even the tiniest baby can go directly into a crib if you want to save expenses.

When the baby shares his parents' bedroom, it's wise to provide a screen that will keep the light from his crib. A folding screen is most convenient; get one that stands high enough off the floor to allow plenty of air to reach baby.

A good crib will serve the child until he's old enough to sleep in a regular bed. Then be sure the bed is as firm as his crib. Cover it with sturdy plastic or cotton so it can be kept neat and clean easily.

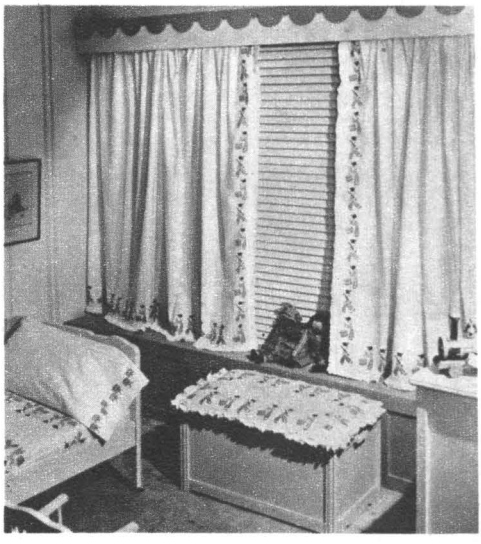
Storage bins, boxes, shelves, and cabinets should be relegated to walls to leave floor space free for the playpen and, later, blocks and toys. Low shelves and cabinets which a toddler can reach will encourage neatness; higher shelves are wise for toys that are breakable or unsafe for solitary games.

Unpainted chests and cabinets will give you a lot of storage for a little money; a lot of color, too, if you enamel them primary shades. Build shelves and boxes yourself to cut costs. (Knife bracket supports that fit key-holed metal wall strips make shelves simple.)

Child-size chairs, tables, and desks will make a youngster feel truly at home in his room. But remember to add one grown-up chair for the times you'll spend reading nursery rhymes.

Add a bulletin board for his drawings, a pegboard for toys on strings. A mobile will delight your child, a luminous wall mural will entertain him after dark. While the baby is small, use a gate across the door of the nursery to keep him out of danger areas like the bathroom and the kitchen.

Curtains, bedspread and pillows of pastel colored sheets decorated with soldiers of iron-on fabricals are easy to make. These are of Cannon percale.

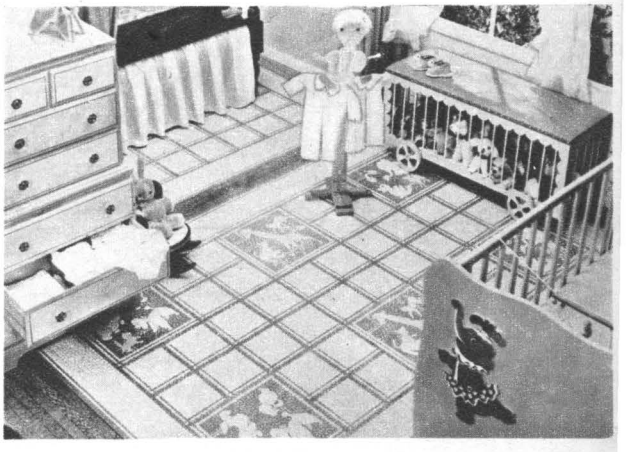


Libbey-Owens-Ford Glass photo
Children can watch themselves grow in wall mirror scaled off in feet and inches. Mirrors stimulate early awareness of cleanliness and good grooming.

Above, sturdy Bertoia furniture is exact copy of grown-up models. Below, cut-out wallpaper pattern, ribbon, ruffling and chintz canopy enliven window.

Maple plywood chest painted with a bright peasant motif is designed by Peter Hunt for do-it-yourself devotees. Plans are sold by U. S. Plywood for 25c.

Cuddly animals gambol over a Gold Seal Congoleum rug. In background is companion rug without animal insets for the parents' adjoining bedroom.

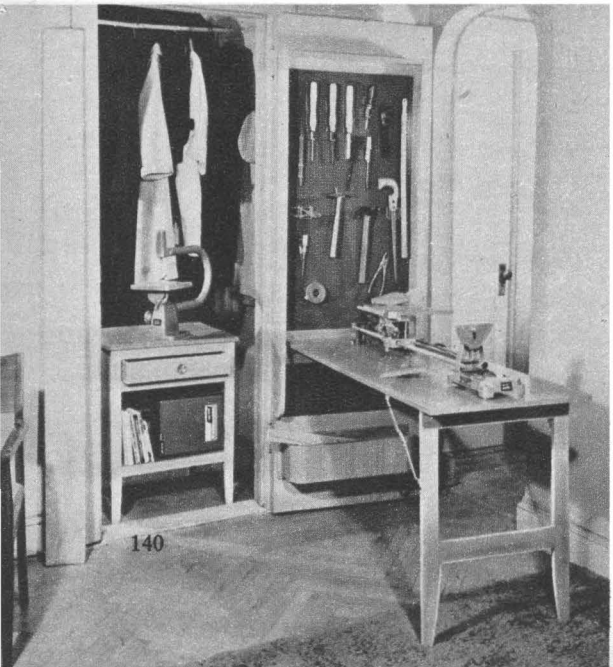


An attic room becomes the extra guest room by adding Novaply ceiling, Weldwood paneling, cabinets.

—extra room

Decorate a special room for hobbies, TV, workshop, games, entertaining.

Closet, below, is workshop with table unfolding from door for Cummins Do-It Shop, tool pegboard.



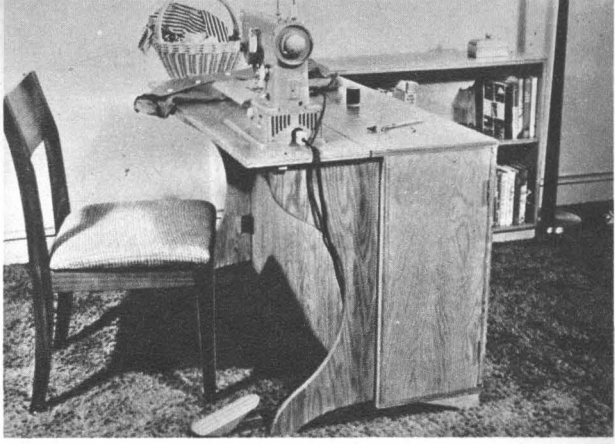
EVERY family has its own name for the "extra" room. Some people call it a den or study, some say it's a guest room, others prefer terms like rumpus room or recreation room. In any house, though, that "extra" space can be worth its weight in gold.

The extra room is a wonderful place for Dad to have his home office, for the children to play, for Sis to have dances, for overnight visitors to sleep. It's the spot for letting down your hair, for entertaining casually, for relaxing around the television set. In short, the "extra" room can be anything you want to make it.

Work out the basic plans for the room with your family. Find out how they would like to use the space before you start furnishing it. There's no point in including a pingpong table or piano unless everyone wants one.

To turn the extra room into a second living room, decorate it with gay party-like colors and furnish it with sturdy fabrics and furniture. Use a cotton or fiber

Cummins of John Oster Co. photo



Pfaff Sewing Machine photos

Storage should be planned for your extra-room activities. Above is an ingenious bookcase made from Pfaff Sewing Institute plans; shelves hold machine materials, hinged section swings out to become sewing corner.

Drop-leaf coffee table of rift oak plywood and Micarta is U. S. Plywood plan by Freda Diamond.

Plans for Edward Wormley's bar-screen are also available at 25c from U. S. Plywood Corporation.

rug that can be cleaned simply; or cover the floor with linoleum or tile. Pick rugged plastic upholstery, lamps that hang on the wall out of harm's way.

Try to include some comfortable chairs for relaxing, some folding chairs for the inevitable club meeting. If you want the room to double as sleeping quarters for guests, choose either a sofa-bed or mattress-and-springs for seating.

Plan to have enough small tables to take care of spur-of-the-minute buffet suppers or midnight snacks. Keep a stock of trays and plastic dishes on hand in a cabinet.

Arrange the furniture close to the walls if this is the room where your teen-agers will congregate for dancing. Add casters to heavy pieces of furniture that will need to be moved around often.

Whatever your plans for the extra room, be sure to include storage space for the paraphernalia you'll be using there: sheet music, records, magazines, games, and toys. If a corner will be Dad's workshop or Mother's sewing center, provide cabinets and drawers to hold tools of the trade.

If your extra space is in the basement or attic, you'll be starting from scratch. In that case, plans begin with the handy husband—and what he wants to do. (Fawcett Book No. 224, Handy Man's Home Manual, gives detailed instructions on expanding an attic or finishing a basement.)

If pipes and wiring cluster overhead in a basement room, consider covering them with ceiling tiles or acoustic tileboard. Both are low cost and easy to install. Hide ugly masonry walls behind plywood panelling, cement floors under asphalt tiles.

Even the most informal family room deserves some accessories. You might like amusing maps showing where the family vacationed last year or pennants from the local high schools. Bulletin boards and blackboards are a natural choice for displaying family snapshots, favorite cartoons, and your own artwork. Add plants, hobby collections, souvenirs, even the children's toys—anything that's fun to look at and interesting to all the family.

First furniture piece chosen should be seating-sleeping combination. Shown above is a Simmons Hide-a-Bed.

—one room living

Keeping costs down is one reason for the one room apartment, and a number of new dual-purpose and do-it-yourself pieces can help you do just that.

DECORATING a one-room apartment takes ingenuity, but thanks to double-purpose furniture the job is easier today than ever before. Now you can furnish your apartment so that it will look like a handsome living room, yet serve as a dining room, kitchen, and bedroom as well.

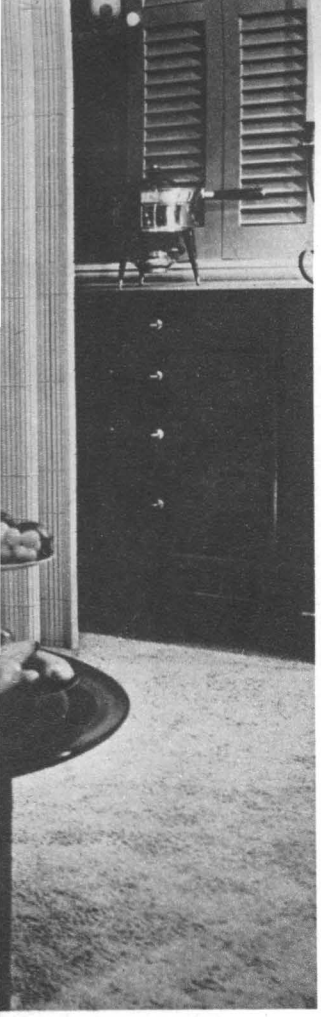
Before you begin planning, visit the stores to check on sofa-beds, desk-vanities, two-height tables, folding chairs, and stacking tables. You'll find that modern designers have solved most of your problems for you.

Start your plan with a combination seating-sleeping piece of some kind: a mechanical sofa-bed, an attractively upholstered twin bed, or a mattress-and-springs with tailored cover and fat bolsters.

Add at least one easy chair—with matching ottoman if you like to put your feet up. Flank the chair and sofa with small chests instead of end tables, or find a nest of tables that can be split up for buffet suppers.

Folding chairs and tables may not be your idea of luxury, but keep some in the closet anyhow, in readiness for an avalanche of unexpected guests.

Storage is always a problem in a small



Room divider, above, can be made from plans drawn for U. S. Plywood by William Pahlmann for home building.

Make your own cocktail table or sofa bed by adding legs to plank or flush door. Brass legs by Triangle Studios, Chicago.

Storage walls help solve the closet and shelf problems of limited living space. Modular units at left are from Decor Division of Stiles, Inc.

Mahogany and plastic are combined in cabinet units designed by Harvey Probber. Dual-purpose desk is dressing table vanity with plastic lining.

Now available is a special sofa bed by Simmons that can open into one or two twin beds. New contour blankets can save stripping couches.

apartment. If you can spare two feet of floor space along one wall, your best bet is to fill that wall with unfinished chests, cabinets, and shelves painted to match the other walls. If a storage wall would take up too much space, look for such double-purpose pieces as the desk-vanity, chest-vanity, or desk-breakfront. Put wall space to use with hanging shelves, cabinets.

Your dining table may be a coffee table that rises to dining height, a console with extension leaves, or a drop-down table that hugs the wall. It might even be a permanent card table that you'll use for cards and Scrabble as well as for dining.

Be sure that your kitchen area is adequately screened off from the rest of the room. Even a hotplate and midget refrigerator need some kind of drop-down blind or folding screen to hide behind. (If cooking odors sweep through the room, get a ventilating fan.)

Pick medium-to-light colors for the walls and draperies, medium colors for the upholstery to make the space seem larger. Save the bright shades for small chairs or for accessories. Colors like gray and beige, accented with sharp orange and blue, will make your one-room look smart and spacious.

Cover the floor with a single rug, or tile it with a subdued color. One gay scatter rug is all you'll want if the space is small; be sure it's big enough to spell comfort underfoot.

Arrange your furnishings into natural "activity" groups: one for entertaining, relaxing, and watching television; one for dining; one for desk work. Don't hesitate to turn a sofa or chest at right angles to the wall if it would create the illusion of two rooms.

When you go furniture shopping, remember that one-room living is usually temporary. Don't invest too much in any furniture that you won't have use for in another home.

If you must splurge, put your money into fine accessories. Stunning ceramics or original oils will do yeoman's service in making your one-room home seem individual and livable.

Even the budgeter should allow a few extra dollars for finishing touches. Reproductions of museum sculpture and paintings are surprisingly cheap, wicker baskets and trays are sold in most dime stores, a row of potted plants can start as a few slips cut from a friend's ivy.

ARCO HANDY BOOKS FOR BETTER LIVING

Each Book, Like This One, Shows You Exactly How-To-Do-It-Yourself. Each Book, Like This One, The Very Best In Its Field. Carefully Edited, Beautifully Bound With Over 300 Illustrations and Photos. 144 Pages. 6¾" x 10". Each $2.00.

DO IT YOURSELF HANDY BOOKS

- BUILD YOUR OWN MODERN FURNITURE
- CAR CARE
- CONCRETE & MASONRY GUIDE
- HANDBOOK OF TV REPAIR
- HANDYMAN'S HOME MANUAL
- HOW TO REFINISH FURNITURE
- POWER TOOL PROJECTS

CRAFTS HANDY BOOKS

- CAMPING HANDBOOK
- CERAMICS HANDBOOK
- HANDBOOK OF CRAFTS
- HOW TO DO WOODCARVING

GARDENING HANDY BOOKS

- FLOWER ARRANGING BOOK
- HOW TO GROW HOUSE PLANTS
- POPULAR GARDENING IDEAS
- SMALL HOME LANDSCAPING

HOBBY HANDY BOOKS

- BOOK OF AMERICAN INDIANS
- CANDID PHOTOGRAPHY
- HOUDINI TRICKS (Dunninger)
- MODEL RAILROADS (Ellison)
- MODEL RAILROAD BOOK (Morgan)
- MONEY MAKING IDEAS
- OTHER WORLDS REVEALED
- OLD CAR BOOK
- OLDTIME STEAM CARS
- PIONEER RAILROADS
- STOCK BUYING GUIDE
- THE TROPICAL FISH BOOK

HOME HANDY BOOKS

- EARLY AMERICAN ANTIQUE FURNITURE
- BARBECUE COOK BOOK
- BOOK OF SALADS
- CANDY COOK BOOK
- IDEAS FOR CHRISTMAS
- LOW COST HOMES
- NEEDLECRAFT HANDBOOK
- SMALL HOME DECORATING
- TODAY'S WOMAN COOK BOOK

SPORTS HANDY BOOKS

- ANTIQUE GUNS
- ARCHERY HANDBOOK
- THE DOG BOOK
- GUNS AND SHOOTING
- THE HORSE BOOK
- SAIL BOATING

ARCO PUBLISHING COMPANY, INC. • 480 Lexington Ave., New York 17, N.Y.